

THE Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of
All Manufacturers and Operators of Animated Photographs
and Cinematograph Projection, Illustrated Songs, Vocalists,
Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 40.

December 7, 1907

Price, 10 Cents

POWER'S CAMERAGRAPH No. 5 "NEW YORK APPROVED" EQUIPMENT

Price, \$195.00—Absolutely Fireproof

Equipment Includes:

"Style B" Automatic
Fire Shutter, Upper and
Lower Film Shields,
Underwriters' Rheo-
stat, Film Magazines
with latest improved
frictionless film valves

NOTICE

All dealers handling Power's Cameragraph are requested
to send us their names and addresses at the earliest
possible moment for insertion in our List of Dealers
which we have in preparation and expect to publish about
January 1st, 1908.

This List will be placed in the hands of every moving
picture theatre man in the United States, and if your
name is left out, don't blame us.

Mica-Lined Lamp House

Write for Supplemental Catalogue

NICHOLAS POWER CO., 115-117 Nassau Street, New York

You cannot afford to purchase
a Moving Picture Machine
until you have seen
the Flickerless

American Projectograph

R.E. DRESSLER & CO.



The only machine that will not flicker even after years of use

CHAS. E. DRESSLER & CO.
145 East 23d Street, New York

ASK FOR

Society Italian "Cines"

New Feature Film:

Venetian Baker - 765 ft.

Strikingly beautiful films garbed
in a style that has made Italy loved
of artists

Last Issue:

Watchmaker's Secret 758 ft.

145 E. TWENTY-THIRD STREET
NEW YORK CITY

THE HEADLINER ALWAYS

BIOGRAPH FILMS

A MOTION PICTURE IDYL

THE ELOPEMENT

Daring of Young Lochinvar emulated to a superlative degree

LENGTH, 698 FEET

Write for our descriptive circulars; get on our Mail List and keep posted

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

11 East 14th Street, New York

PACIFIC COAST BRANCH, 116 N. Broadway, Los Angeles, Cal.



PUBLISHED EVERY SATURDAY.

The World Photographic Publishing Company, New York

ALFRED H. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1., DECEMBER 7 No. 40

SUBSCRIPTION: \$2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

CANADA AND FOREIGN COUNTRIES: \$2.50 per year.

All communications should be addressed to P. O. BOX 450, NEW YORK CITY.

Net Advertising Rate: \$2 per inch; 17 cents per line

Editorial.

The Folly of Some Proprietors.

On another page is a report of conditions of three nickelodeons in Wilkes Barre, and while we are far from saying all nickelodeons are conducted like these, we know many are in just as bad a plight. The proprietors are wilfully and maliciously ignoring laws that are made for their own as well as the safety of the public, and to conduct their houses in such a manner is criminal. We have no desire to start a panic, or to hold up a few instances of law-breaking as a reason to decry the whole industry. We are only raising our voice in protest in the ranks of the trade. We want the proprietors to sit up and take notice; the general public does not read our columns, so that as far as we are concerned we can dismiss them, but every proprietor in the States receives a copy of this paper and these remarks are addressed to them.

You are personally responsible for the trouble with the fire insurance companies, for the impost of unjust restrictions, for irritating and exacting conditions the various city authorities have hedged around you. In your own hands lies the remedy, and it is only when you arouse yourselves to comply with the wishes of the powers that be, that many restrictions which now gall you will be removed. What right have these three men (and they are not all by any means) to defy with contumely the just and reasonable requests made upon them? Do they not see that every one of their colleagues is classed on the same category, no matter how careful and painstaking they may be? By their omission to comply with the law's demand, unjust exactions are imposed on the innocent, who must suffer with the guilty. The law says, and with justice, that every nickelodeon shall have certain exits in case of fire, and if these exits are closed and blocked up, and a fire occurs in which lives are lost, the proprietors are guilty of murder and should be pun-

ished accordingly. The law also asks that machines of a certain type only be used, and these only after passing tests as to their safety. It is criminal for a manufacturer or dealer to supply any machines but these, and they should be brought to book.

Further, proprietors of nickelodeons who for the sake of saving a few paltry dollars purchase and use such machines, should not be allowed to stay in the business, or compelled to purchase good machines, and put their house in order. It is no use closing your eyes to the fact that it is only a case of the survival of the fittest, and the elimination of all who are not up to a certain standard.

The nickelodeons are important factors in the entertainment of the masses to-day, and they, springing up everywhere and in every conceivable city, town or hamlet where there are three or four, there is no diminution of patronage, all are getting a good livelihood, and the prospects for the future are bright. It therefore behooves every operator of a machine, every proprietor of a nickelodeon, every renter of films, and finally the manufacturer to elevate the tone of the exhibitions and give only the best. In our visits in New York and neighborhood there is room for improvement in many instances, notably in the Manhattan Theater, where the worst operator in the city can be found, and the exhibition one of the worst we have witnessed. No matter when we go, the film breaks in the most interesting part and the story is lost, or the light goes out and only a ghost is seen. The management for the credit of the whole profession ought to improve matters very considerably. These abuses we have touched upon are in the hands of the proprietors and can be remedied at once to the satisfaction of all concerned.

CHICAGO CONVENTION

Special Car Via Lake Shore Leaves New York Thursday evening, Dec. 12th, at 6 p. m.

Since the enactment of the two-cents-a-mile tariff, the railroads have withdrawn the fare-and-a-third privilege formerly granted to conventions. No reduced rates are at present issued over any of the roads, but we have obtained a special concession from the General Passenger Agent of the New York Central Railroad for the exclusive use of a Pullman car at the day coach rate on the Chicago & St. Louis Limited, leaving Desbrosses Street station at 6 p. m. and West Forty-second Street at 6.15 p. m. over the West Shore tracks to Albany, thence over the New York Central and Lake Shore tracks to Chicago, where it arrives at 9 p. m.

This is a most convenient hour to leave New York, an hour's time is allowed in Buffalo for breakfast, and a daytime ride from there to Chicago allows the delegates time for discussing many matters of interest. If delegates from other Eastern points join this train at Buffalo, Cleveland and Toledo, much may be accomplished on the train and all will arrive in Chicago in time to prepare for a comfortable night's rest previous to the morning of the convention. The train leaves the Lake Shore station at Buffalo at 7 a. m.; Cleveland at 10.45 a. m., and Toledo at 2.05 p. m.

Berths will be reserved on this train in the order received by J. H. Jague, Passenger Agent, 415 Broadway, New York, or by THE MOVING PICTURE WORLD. Applications for berths must be accompanied by check for five dollars.

Selecting a Subject for Lectures.

By BURTON H. ALLBEE.

Subjects for illustrated lectures are endless. They confront one at every turn, but the man with wisdom enough to select the best is lonesome in this world. What may seem of vital interest to him and likely to command attention from almost any audience to which it might be presented will frequently fall flat. Different men look at a subject from widely separated viewpoints and what interests one will not always interest another.

In selecting a subject for development the lecturer should consider carefully how and where he is going to use it. If, for example, it is to be used in one of the free popular courses now so common in the large educational centers, it ought to be of an educational character and the illustrations should be of an extremely high quality. If the lecture is to be used on the road before varying audiences in varying communities it should be composed so as to provide numerous interested and lively climaxes, or points where the interest of both story and picture can be emphasized without seeming out of proportion. The object of this should be to increase the interest of the audience without really seeming to do so.

Sometimes lectures are to be given before select audiences, that is to say, those interested in one particular phase of a subject of general interest. An example of this can be shown in the illustrated nature lectures which take up some subject connected with birds or animals. While these nature lectures are all on one great subject, the numerous subdivisions afford opportunity for the development of many interesting lectures which do not conflict with each other nor with the main subject. It will be found that the same thing holds good of almost any other subject a lecturer may select. In history there are quite as many sub-divisions as there are in nature work and opportunities for extremely interesting and instructive lectures are unlimited.

The great industrial world affords further opportunities for development unequalled in their wealth of interest and the instructive character of their matter. So one might go on enumerating different subjects and their subdivisions, but in the end no more information could be conveyed than has thus far been given.

Perhaps one general principle will cover this whole matter of selecting a subject. It will be found that the subject upon which a man can talk the best and can best hold the attention of his hearers will be one in which he is himself interested to a greater or less extent. The more he is interested the better. He will be better able to develop a lecture like this and will be able to convey to his hearers something of his own knowledge of the subject and will, therefore, bring to it that peculiar magnetism which cannot be described, but which is felt by every audience and must be possessed by every lecturer to render him capable of impressing upon his audiences something of his own enthusiasm in and his own knowledge of the subject.

Sometimes one thinks when searching for a subject that it would be better if the supply were not so liberal. A scarcity would be better, one may think, for that would narrow them down to a comparative few. Where the world is full of subjects and one is more or less interested in each, or has more or less knowledge of each, the selection is difficult. There isn't likely to be much intensity and the preparation may, under some conditions, be anything but satisfactory. One wonders sometimes when listening to the more or less rambling talks upon different subjects if this wouldn't serve as an explanation of the reason for the lack of interest in the lecture evinced

by the audience. Of course good pictures will compensate in some degree, but an illustrated lecture is not a moving picture entertainment and the lecturer is supposed to do his part in interesting the audience.

Another principle can be safely followed—select the subject which lies closest to the heart of the people to whom you are to talk. A more or less interesting and illuminating subject, dealing with something at a distance, and dealing with it in a machine way, will not be satisfactory. Something intense, something vital, something which will appeal to one's hearer will be the subject which will draw the biggest crowds and will command attention wherever it is presented. Sometimes the simple subject which can be selected about home and developed from one's own personal knowledge will bring far greater satisfaction and financial returns than one which deals with something at a distance and which by no possible means can the bulk of the audiences ever know much about.

Having selected a subject, for example something near home, begin to develop it along interesting and informational lines. The two forces should be invoked in every lecture. It must interest, else it will not draw the crowds. It should instruct, else it misses a portion of its possibility. Perhaps of the two, interest is the more important. With interest there must go much information. Without interest there may be information, but it will be presented in such a humdrum and unsatisfactory manner that few will stay it out. Therefore, emphasize interest. And this emphasis can be obtained legitimately.

Sometimes it is possible for the lecturer to make long trips for the purpose of finding and developing subjects. Such a lecturer is fortunate and if he does his work well he will be able to command large audiences and will be able to make money. Such men as Burton Holmes and Prof. Elmendorf prove this conclusively. They travel through the summer, select their subjects, developing and illustrating them according to their own ideas and they spend their winters giving them to the public. In both these instances the lecturer and the public are gainers. It would be difficult to discover anywhere better models for a lecturer to follow.

But where one cannot go to distant and interesting countries he must, perforce, select something close at hand. Suppose he takes the work of a farmer from spring until fall. Can anything be made more interesting for an illustrated lecture? Can anything be selected which will interest dwellers in cities more favorably than this? Everyone consumes more or less of the products of the farm. Many thousands in the cities have grown up on the farms and will appreciate any lecture which will effectually describe and illustrate them. The things we have seen look best to us when they are thrown on the screen. In addition there will be great interest shown by those who have never seen the different things growing nor have they ever seen the operations required to produce them. If the lecturer can impress his hearers that he is showing them what happens to their food products before they reach the consumers' table, he will arouse an interest which could be obtained in no other way and the fact that these articles are grown as shown in the illustrations will bring about an interest not otherwise possible and the audience will listen enraptured almost as the life story of this or that food product is described and illustrated. This hint might be worked out this year. So far as the writer knows it has never been done. In fact, the writer himself has begun such a lecture, but time and opportunity have never served to permit its finish.

This is only one of those simple, home subjects which

might be utilized to good advantage by any illustrated lecturer with a certainty that the interest of the audience would be held to the end and that the word would be passed along to others advising them to go.

If one selects something with which he is familiar and works it out in his own way, developing some of his own individuality, he is sure to command attention. Something new, or better, something presented in a new way, it is practically impossible to present anything new. Every subject seems hackneyed, yet there are new ways of describing a commonplace and trite subject and new ways of illustrating it which will attract universal attention and those who hear and see will be convinced that they have heard and seen something new.

The personality of the speaker is important—perhaps herein lies the source of the failure of so many promising lecturers. They fail to develop their own personality and do not see and describe things as they see them, but as others see them. This is fatal and should never be begun. Look at your subject from your own personal standpoint. See it yourself. Select it with that particular object in view and having seen it yourself then describe it yourself. In this way you will impress it upon your audiences through your own personality and your reward will be commensurate.



Important Decision of Supreme Court, New York Dec. 2nd, Affecting Sunday Shows.

Until New York's Sunday amusement law as interpreted yesterday by Supreme Court Justice O'Gorman is amended by the Board of Aldermen or the Legislature, Police Commissioner Bingham will be compelled to prevent, beginning with next Sunday, the following violations:

Presentation of vaudeville or burlesque by twenty-seven theaters (in the Borough of Manhattan alone).

Sunday evening concerts at the Metropolitan and the Manhattan Opera Houses.

Concerts, "sacred" or otherwise, in theaters and halls throughout the Greater City Sunday afternoons and evenings.

All recitals and symphony concerts on Sunday.

Sunday night plays in French and German at two theaters in Manhattan.

Sunday performances at more than one hundred penny and nickel photograph galleries and moving picture shows in as many more places.

And if it were Summer, the police would be compelled, under this interpretation of the Sunday law, to shut up every place of amusement at Coney Island, Coney Beach, Manhattan Beach and the other seaside resorts, as well as all the roof gardens in the city.

"The law," Justice O'Gorman says, "is plain, and there can be no excuse for laxity in its observance or enforcement. All performances in theaters or other places of public amusement and entertainment on Sunday are prohibited."

For forty-seven years the law has been on the books in substantially its present form, yet the excuses have never been wanting to prevent its enforcement, and a complacent public opinion apparently has been satisfied to let it remain a dead letter. It has taken fifteen years of almost continuous agitation to bring the statute to this first decisive test.

Few decisions in the history of the New York courts have affected so many persons as does this one closing the doors of Sunday diversion to 69,000 patrons of Sunday vaudeville in Manhattan, fully 25,000 who attend Sunday evening concerts and easily 50,000 more who enjoy divers forms of Sunday entertainment in the greater city. Half a million more patronize the seaside resorts on Sunday in the Summer.

A decisive step was taken by the Grand Jury, of Brooklyn, N. Y., to put to the severest and quickest test the decision of Supreme Court Justice Aspinall to the effect that shows of any kind on Sundays are illegal and should be stopped. The whole matter hinges on the question of the rights of the moving picture shows to open on Sundays.

Canon Chase, as leader of the Sunday Observance Movement, appeared before the Grand Jury as a witness in the investigation of that body into Sunday moving picture shows. Deputy Police Commissioner O'Keefe also was a witness. The following resolution was given out by the Grand Jury on the subject:

"Whereas, The attention of the November Grand Jury of Kings County has been directed to certain violations of the law in the giving of Sunday shows in the Borough of Brooklyn, and the District Attorney's agents have reported that a large number of such shows were given Sunday, November 17;

"Whereas, Judge Aspinall decided in a case before him on November 12 that Section 265 of the Penal Code prohibits such Sunday shows and provides a punishment for them.

"Resolved, That this Grand Jury request Deputy Police Commissioner O'Keefe to have the law against such Sunday shows promptly and intelligently enforced without delay."

It is understood, however, that this resolution was not the unanimous sentiment of the members of the Grand Jury. A direct test case will be made and the arrest of some manager will follow, and a decision by a jury will be had.

Chief of Police Cowles, of New Haven, Conn., issued orders to his men to stop all future Sunday business by the moving picture shows about town commonly known as nickelotes. Most of the shows have been in the habit of running Sunday afternoons or evenings, or both. The "outlandish" music, as the chief styles it, from the orchestral photographs at the nickelotes, is a flagrant violation of the Sabbath quiet, he declares, and the crowd of children who may always be found in front of the shows add to the disturbance.

"These shows have no more right to run Sunday than any theater," explained Chief Cowles, "and they must confine their business to six days in the week."

Business at all the motion picture houses is very big, and seems to be growing bigger. The more there are the more business each seems to draw. "Motion Picture" parties are in order from the suburban towns, is a report from Boston.

HERO DIDN'T DIE

Cleveland, November 29.—The moving picture shows in town are being pursued red-hot by Chief Kohler. No vaudeville will be allowed, nor can any sensational pictures be shown.

This week a photograph in one store show was stopped. In another, where a film called "A Lust for Gold" was being shown, the proprietor was arrested.

The police officials said the picture showed a murder and was debasing the public's morals.

H. H. Burnett, manager of the Lyric, who was placed under arrest, replied: "He's a fine guy to say that fellow was murdered. Whoever heard of the hero being killed in the first forty feet of film. Hully Gee! He was all right again within the next twenty feet, and married the girl in the next sixty, but that fresh fellow wouldn't wait."

Referring to our note in last week's issue re first nickelodeon, a Buffalo correspondent sends the following:

Mr. M. H. Mark, manager of Theatre Comique of this city, is responsible for the present motion picture craze throughout the country, for just ten years ago it was his fertile brain which inaugurated a new field of endeavor and enterprise for show men. February 9, 1897, with his brother, M. H. Mark, he opened up the first picture house in the country, leasing a small store in the Ellicott Building, Buffalo, N. Y., for the purpose of screening motion views at the nominal price of ten cents. Theatrical managers, however, before that time, had taken up the picture business as a part of the regular programme of their vaudeville houses, and few advertisers had been quick to see the possibilities of the new invention.

Mark's Vitascope Hall, the pioneer picture theater, was a small store, and when made over for the venture, it seated ninety people at a performance. Each patron was taxed ten cents for a ten-minute performance, and twenty-five exhibitions of one motion picture were given daily. There were no illustrated songs, and the only music furnished was from the piano player. From this point the craze started with a boom, as Mark's venture, notwithstanding its limitations, was a howling success with the Buffalo people. At this time of the motion picture beginning, the Edison Company and the American Biograph people furnished the films, while the magic lantern was one of the original Edison outfits. "Vitascope Hall" was sold out by

the Mark Brothers soon after, and they embarked in the penny business, for a time breaking away from the ten-cent proposition. In the cent show idea they remained interested for seven years, selling out a year ago, the business of a thirty-house circuit to a New York syndicate.

Vice-Chancellor Learning, in Camden, November 27, refused Harvey T. Ringle an injunction to restrain Bloomfield H. Minch, of Bridgeton, from ejecting the complainant, from a building in Bridgeton used as a moving picture show.

Nebraska City, Neb.—The city fathers have decided that some of the pictures as shown at the moving picture shows, representing murders and suicides, are objectionable, and under the direction of Councilman J. D. Houston, the chief of police has been instructed to censor all of the pictures before they are exhibited to the public.

Councilman Houston says pictures of crime are demoralizing to the children.

Manager Rolfe has taken the matter up with his attorney and if molested or an attempt is made to stop any of the Wild West plays which are booked, he will test the law on the matter. The picture show men are getting ready to test the matter in the courts if they are arrested.

Several weeks ago there came to this city from Shenandoah, Iowa, Robert Flagg and Edward Evans, and they opened a moving picture show adjoining the building occupied by another show of this kind.

Director George W. Lederer, of the Auditorium Theater, Chicago, has concluded to do away with moving pictures save where the subject treated deals with big, momentous and current happenings. "This move is made," said Mr. Lederer, "because in advanced vaudeville it becomes a misnomer and a time killer to depict staged and contrived happenings and label them any old thing from Cinderella and the Golden Slipper to the Great Train Robbery. What the public wants, and what I agree they are entitled to, is action, plenty of it, and this we are going to give them."

Managers of the moving picture shows in operation in Manchester, Va., will combine and employ counsel to forward a movement looking to a reduction of the State and city license taxes now assessed against them. They will endeavor to have a bill passed by the next Legislature relieving them of a part of the taxes and placing their business in a class by itself.

At present the moving picture show is in the same license tax class as the theater playing first-class dramatic attractions. The five-cent moving picture places pay the same license taxes to State and city as the Academy of Music and the Bijou Theater. The picture men declare that this is obviously unfair, as an attraction in a first-class theater will have greater receipts at one performance than the moving picture show takes in all week.

An argument in favor of lower license tax for the moving picture theater, which will be presented to the Legislature and City Council, is that the picture show is the poor man's show. The man who cannot afford to pay admission to the theaters for his family will have the benefit of a wide choice of moving picture shows if the license is reduced. Few moving picture shows can do business at the present rate of taxation.

The managers of these places argue that they are of advantage to the masses because the pictures presented are largely educational, giving persons who will never have the opportunity to travel views of foreign lands, of a wide choice of historical, panoramic tours of the United States and pictures that give an intelligent idea of the operations of the principal industries of the world.

F. Mundee, of St. John, N. B., has leased a large store in the Wood Block, and will occupy it with the Half-Hour Moving Picture Company. Seats will be arranged for 250. Mr. Mundee expects to be open for business some time next week.

Burlington, N. J.—Citizens who opened their eyes in amazement when, one after another, four moving picture shows opened in this city, are still more surprised to find that the craze has not yet reached its limit. A milkman has offered to sell his route cheap in order that he may enter the business, while a prominent painter wants to put up his business as security for the installation of a similar show, and a suburban farmer has taken similar tactics with his property. One candy merchant, ready to capitulate because children spend their nickels with the moving picture man, is seeking to sell out and invest the proceeds for a machine and films.

James B. Brown, for some time connected with the Catskill (N. Y.) Mail, is now press agent for the W. A. Foster Kinetograph Company, which gives moving picture shows throughout the country.

There has been a general curiosity on the part of the public to know how a modern newspaper is made and to satisfy it the whole story was recently told at Keith's Philadelphia Theater, in a remarkable series of life motion pictures called "The Making of a Modern Newspaper." The Philadelphia Record was selected as the model by S. Lubin, who made a number of realistic pictures.

The series opens with a scene representing a newspaper office over a hundred years ago. This is to give artistic and historical contrast to the great mechanical advance in journalism since that time. It shows the outside of an old Philadelphia printing shop, and the next glimpse is of the inside of the same establishment.

A journeyman is laboriously pulling impressions with a Washington hand press, while his apprentice is busy among the type, both being dressed in the custom of the period.

The next picture leaps across a century, and gives a fine panoramic view of the Philadelphia Record. In a flash is seen the Record's electric baseball score board with the great crowd watching the progress of an exciting game.

Other pictures show the Record's business, cut, editorial, advertising and mechanical departments.

ONLY ONE PICTURE SHOW ALLOWED IN GREEN FIELD, MASS.

Only the action of the selectmen prevented the town from having two continuous moving-picture and illustrated song entertainments this Winter. Herbert S. Streeter, a local man, secured a license from the selectmen, leased the fine Davenport store and proposes to spend about \$2,000 for getting ready. Mr. Streeter proposes to call his place of amusement Bijou Theater. G. E. Moulton, of Newburyport, rented the old carriage repository on Federal street and proposed to fit the building for another moving picture show. The selectmen thought one daily afternoon and evening show of this kind was enough and declined to give Mr. Moulton a license.

Carl Wehmeyer, of St. Louis, Mo., proprietor of a nickelodeon at 1511 Market street, believes he is in hard luck.

His place has been robbed three times, and partially destroyed by fire, but the climax came last evening when a man appeared at the place and offered to sell him "cheap" some of the films and other stuff which was taken from him in the first robbery.

The man who offered the stolen films for sale said he had been given them by a negro, whose name he gave the police.

In Chicago a protest against the exhibition of certain pictures in five-cent theaters was made to Mayor Busse by a delegation from the congregation of St. Michael's Roman Catholic Church, Eugene street and Cleveland avenue. The delegation declared that many of the pictures shown were suggestive, and produced bad effects in the district in which they were shown. Mayor Busse turned the list over to Chief Shipley, with instructions to make an investigation and submit a report.

That another theater will be reopened in Fall River, Mass., is now possible. The Rich's Theater property on Second street has been purchased by Messrs. Hill and Hooper, business men of Brockton, who intend to renovate the property from top to bottom, and to open the theater inside of ten days, as a moving picture house, to add to the list already in operation in this city. Rich's Theater has not been open since last Spring. The new management intends to have a clean show from start to finish.

NO CLINTON PICTURE SHOW.

Clinton, N. Y., Nov. 21.—The Board of Aldermen has refused to allow moving picture shows to exhibit in this town.

Edward F. Galligan, of Taunton, appeared before the selectmen last night in connection with his petition for a license for a moving picture hall in Attleboro, Mass. He said that he intended to have vaudeville as well as moving pictures, and that if he made a success, he might build a hall here. He explained that he was in New York and so could not attend the hearing given on the petition. He thought that there was room enough in the town for such an enterprise, and that, with his long experience in the theatrical business, he can make it pay.

here. A few reserved seats, he thought, would make it possible to give the vaudeville as well as moving pictures.

Selectman Sweeney favored granting the license and so moved. Chairman Worrall seconded the motion, and it was voted with out opposition. A license fee of \$25 will be charged.

Fire caused by a sprocket wheel flying off the moving picture machine making a short circuit, did about \$400 damage to W. F. Bockhove's show house at 255 South Main street, Los Angeles, Cal. J. A. Sowsy, who was in charge of the machine, was burned about the head and hands.

When Sowsy saw the flames shooting up, he attempted to save three rolls of films, but the fire drove him out.

An explosion, caused by the contact of the highly inflammable film strip with an electric light, nearly resulted in a small panic in the Scenic Temple, a moving picture theater on Second street, Chelsea. The prompt opening of the several exits, however, was the means of partially calming the frightened women and children who composed most of the audience, but there was a mad rush for the street, every one escaping safely. Walter Spence, the operator of the machine, extinguished the blaze after severely burning his face and hands. The machine and films were destroyed.

NEW COMPANIES

Buffalo Film Exchange, Buffalo, to manufacture moving picture films, talking machines and records; capital, \$20,000. Incorporators: Joseph A. Schubert, No. 13 East Genesee street; Francis A. Schubert, No. 405 Delaware avenue; Ernest W. McIntyre, No. 49 Niagara street, all of Buffalo.

Dover, Del., Nov. 22.—The list of nickelodeon corporations with strong capitalization is growing. The State Department of Delaware issued a certificate of incorporation to the South Penn Nickelodeon Association, to buy, sell and operate motion picture films, motion picture machines. The capital stock is \$15,000, and the incorporators are of Waynesburg, Pa.

The O. T. Crawford Manufacturing Company—O. T. Crawford, 89 shares; A. S. Kane, 10; Clarence Huff, 1. To manufacture and deal in photographs, moving picture machines, etc. Capital stock, one-half paid, \$10,000.

IN THE INTEREST OF DECENCY.

If the movement to censorize the cheap theaters and moving picture establishments is carried on in the proper spirit, some good may be accomplished. In conception the idea is in line with wholesome public policy, though, in execution care should be exercised to prevent the undertaking from developing into persecution.

No small degree of intelligence will be called for in deciding many questions that may arise. In the matter of pictures and performances which are flagrantly obnoxious, there can, of course, be no controversy; but after this point of undisputed viciousness is passed, the problem becomes one where injustice may easily be done. The ordinance governing the inspection or censorship should be drawn cautiously, and too much power should not be invested in any one man. A scene or line or a performance that would be considered highly improper by one critic might be regarded as admissible by another, and despotic power should not be vested in the police judge or any other official.

The idea of a censorship is itself not particularly attractive, but there can be no sort of reasonable argument in favor of indecent exhibitions of any sort. If the present crusade is merely a "rider" to the fanatical crusade against Sunday theaters, all the good that might otherwise be accomplished will be largely jeopardized, for there is no just connection between them. Indecent exhibitions should not be prohibited any day in the week. —Kansas City World.

From Port Huron, Mich., we learn that the new moving picture machine has been installed in the Washington school and is used for illustration purposes by the different classes. The machine was obtained with money raised from coffees and entertainments given by the school.

ERRATUM.

In our description of the Clarostat, see issue November 23, page 617, read: "It has a capacity of 5 kilowatts, using only 1 1/2 to 1 3/4 kilowatts," instead of 1/2 to 1 1/2; and for kilowatts in use, read: "Watts." Thus, a multiple rheostat uses 5,000 watts, etc.

OUR SUCCESS IS THE RESULT OF FURNISHING THE BEST

FILMS

in America. If you doubt this statement, try our new quality service and be convinced. As a money getter it is unequalled. Everything for the moving picture show carried in stock at Main Exchanges and Branches ready for prompt shipment.

WE GUARANTEE TO NEVER REPEAT
Special price on Opera Chairs. Pathe's Life of Christ, 3,214 feet, hand colored. Try it. Be surprised.

O. T. CRAWFORD FILM EXCHANGE CO.
Gayety Theatre Building, St. Louis, Mo.



ESERHARD SCHNEIDER'S "MIROR VITAE"

The Machine with 100 Features

Flickerless, Steady, Safe and Handy
FINEST IN THE WORLD.

Manufacturer of specialties in Machinery, Films and Slides, Cameras, Perforators, Printers, Lenses, Film Rental and all Supplies.

WRITE FOR CATALOGUE

109 East 12th Street, - - New York City

SWAAB'S

Films and Machines
are the only reliable, they're guaranteed

SOLE AGENT FOR

POWER'S CAMERAGRAPH

Edison's Kinetoscopes

636-838 Spruce St., Philadelphia, Pa.

FILM RENTERS

Are You Satisfied?
with Your Service?

We are one of the pioneers in the film rental business and our customers stay with us. Increased facilities place us in a position to give equal satisfaction to a few more. Write, stating your wants.

Chicago Film Exchange
120 East Randolph St. Dept. F. CHICAGO, ILL.

Local and Long Distance Telephone Exclusive Selling Agents for
Central 4491 The Vitascope



"ARCO"

HIGH GRADE IMPORTED GERMAN

CARBONS

The new Carbon for Moving Picture Machines

Quality Unexcelled

L. E. FRORUP & CO.

Sole Importers

235 Greenwich Street, NEW YORK

Harry Davis' Film Exchange

347 Fifth Avenue, PITTSBURG, PA.

SELLS

Second Hand Films in First Class Shape

RENTS

Latest, Best & Newest Moving Pictures Made
and all the Paraphernalia.

GUARANTEE SATISFACTION

THE WILLIAM H. SWANSON & CO. HABIT Of Having "What You Want," "When You Want It."

Has won for this, the biggest of all film renting houses its much merited reputation.

WILLIAM H. SWANSON

has purchased the interest of his former partner and the business which has been the most extensive of its kind in the world, has been enlarged in every way.

We will, in order to get personally acquainted, as well as present the opportunity to prospective customers of looking the ground over fully, pay one-half year transportation within a radius of seven hundred miles of our Chicago office, if you place your film contract with us. This applies only where you actually come to see us and we must be advised by letter, or wire, of your coming.

BRANCHES ARE BEING ESTABLISHED

in a number of the largest cities throughout the United States.

OUR SOUTHERN OFFICE:

Wm. H. Swanson Distrib Film Company, at New Orleans, La. Opened

September 20th, Jesse C. Kelsey, Manager.

NEW YORK CITY, Room 1212, 116 Nassau Street.

George F. Parker, Manager.

Look! Our New Proposition

Of renting entire outfits consisting of choice of either Power or Edison Machine, operator and film changes, will interest all film users as it relieves our customer of all worry and responsibility. Let us do the worrying, we have expert picture men to do that for you. We assume all express charges, furnish all condensers, carbons, take care of your repairs and require from you no film bond.

THIS OUTFIT AND THREE CHANGES OF FILM, \$60.00

FOUR CHANGES, - 65.00

Swanson takes the worry off your shoulders and furnishes you with the Best Office winners. A two cent stamp will get you acquainted with him.

WM. H. SWANSON & CO.,
77-79 South Clark Street, Chicago, Ill.

CHICAGO, ILL.

N.B.—I, personally, can truthfully state that WM. H. SWANSON & CO. have a Car-load of Moving Picture Machines in stock.—F. C. McCARAHAN, Chicago Manager, *The Billboard*.

FOLLY, OR CRIMINALITY. WHICH?

A Wilkesbarre correspondent sends us the following:

Building Inspector Held November 27 made a tour of the five-cent theaters in operation in the center of the city and discovered that the worst fears as to the dangers of these places becoming the scene of a panic were more than justified.

When permits were granted for the construction of these places all the restrictions which the city laws in their present condition exact were placed upon them and the inspector insisted upon the exits of the required capacity being placed in building and that other precautionary measures be taken, and the managers were prolific in promises to do so.

Since their erection the business which these places have developed has become so large and the danger so apparent that fears have frequently been expressed that they would be the scene of some terrible accident in case of fire breaking out or any other occurrence causing a panic in the small and stuffy quarters, that the building inspector determined to make an inspection without warning to the proprietors and to learn for himself that so far as the present laws provide for it, the safety of the public is being maintained.

His inspection revealed an extremely bad condition of affairs at most of the places and at none of them was it found that the law was being strictly observed.

The first place visited was the Dreamland Theater on South Main street. Here the crowd was found to be so great that many were standing in the rear, but this place was found to be in better condition than any of the others. No one was allowed to stand in the aisles and large double doors on one side of the room, giving access to an alley, allow of rapid evacuation. It was found, however, that red lights, which are indicative of exits, were placed about the walls in places where no exits exist and these were ordered removed. It was also found that the main doors for exit were closed during the performance and the proprietors were instructed to cease this practice. One of the proprietors of this place objected to a compliance with these requests on the part of the inspector and stated that the other places were in worse condition than Dreamland and this was found to be literally true, for the Empire Theater, on East Market street, operated by the same firm, was found to be in such a bad condition as regards exits that the other firm member was threatened with arrest and informed that if he failed to remedy conditions he would not be allowed to open his theater to-day. This place was the worst found in the town.

As in Dreamland there is one center aisle in this place and the seats were filled. There are no side exits, but on either side of the canvas on which the pictures are thrown are stairways, with an "exit" sign over them, but with no lights, so that they are barely visible.

The inspector attempted to make his way out through one of these exits but found the door locked. The proprietor then unlocked the door and the inspector found himself in a wagon shed, one side of which was open, but which was so filled with boxes, lumber and other rubbish that it was almost impossible to get over them.

He then examined the other door of exit from the outside and found a great pile of rubbish, half the height of the door, placed against it, while a long ladder which lay against it would have made it absolutely impossible to open it from the inside even if the door were unlocked, which it was not. This condition aroused the ire of the inspector and the proprietor was informed that he would not be allowed to do business there to-day unless this condition was remedied and lights were placed over the exit signs. This he promised to do.

When a permit for the construction of this place was first applied for the building inspector refused to grant it, because the rear of the building ran squarely up against an enclosed wagon shed and there was no provision for exits of any kind. Those who originally contemplated opening the place then gave it up and no further attempt was made to open it until the firm now in possession secured the right from the owners of the barn wagon shed into which the exit might be made, but, as stated, even these exits were not kept in good condition.

The next visit was paid to the Star Theater across the street. Here also a great crowd was found and there was absolutely nothing inside to indicate possible places of exit. An inspection of the place between performances, however, revealed a space about a foot in width between the canvas curtain and the side walls where those desiring to gain access to the rear might do so and back of the curtain there was a large open space and the double doors giving access to an alley. The employees here were instructed to notify the proprietor to have signs placed designating the places of exit and to widen the door in the canvas wings leading to this exit.

A visit was then paid to the Unique Theater on Public Square. Here it was found that the canvas screen extended all the way across the rear of the room. Narrow stairs, about a foot wide, lead up to either side of the platform on which the screen was placed. Red lights were over them, but no exit signs. In order to reach the outside doors it was necessary for the inspector to crawl through a doorway leading to a space back of the piano pit and beneath the platform and then climb a ladder through a narrow trap door to get to the outside door.

Here it was found that the screen was only of muslin and that it was tacked to a wooden framework, and no doors were provided at all, and if the occasion arises by reason of which people must leave in a hurry they will be expected to crowd up this narrow stairway, burst through the screen and then make their way out through the big double doors which exist in the rear of the screen.

The management was informed that it would have to provide for doors through the screen, as originally called for; that the rear doors must be left unlocked during performances, and that signs showing the place of exit must be provided.

The building inspector is determined that what regulations there are concerning these places must be respected and lived up to, as the danger if a panic should break out would be great even under the strictest enforcement of the present laws.

TRY VAUDEVILLE with your pictures. They are soiling without vaudeville—that is what all the managers say. We are booking vaudeville acts for over 100 picture shows. Get a single act for \$30 or double act for \$60 per week, that will change on Thursday and give from four to six performances daily. No fee.

SOUTHERN VAUDEVILLE AGENCY, Paducah, Ky.

\$\$-THE NEW RHEOSTATIC INDUCTION-\$\$

Save one-third your electrical bill in \$\$\$

Not having the capital to manufacture the above, I give you the benefit of the following offer: We'll send you complete plans and specifications, so that you can construct the **NEW RHEOSTATIC INDUCTION**, upon the receipt of one dollar. Something every M. P. man ought to know and cannot afford to be without.

Address, H. A. Mackie, 254 Main St. Buffalo, N. Y.

New York Film Exchange

WILL C. SMITH, Mgr.

Moving Picture Machines, Films and Supplies

Largest Stock in New York City
Immediate Deliveries Guaranteed

Two Show-rooms No. 5 N.Y. App. Power's
Cameras at a bargain

Expert repairing at short notice

7 EAST 14th STREET - NEW YORK

Clune Film Exchange

727 S. Main St., Los Angeles, Cal.

Everything in the Moving Picture Line

Film The Very Latest From all over the World **Film**
Best of Service Quick Delivery

Song Slides and all supplies for the lantern

All Makes of Moving Picture Machines

KALEM FILMS

(THE NEW LINE)

A ROMAN SPECTACLE PICTURES ADAPTED FROM GEN. LEW WALLACE'S FAMOUS BOOK BEN HUR



Length 1000 Feet (Approx.)

Scenery and Surfers by Pain's Fireworks Co., Manhattan Beach, N. Y.

Direction Mr. Harry Temple

Costumes from Metropolitan Opera House

Chariot Race by 3d Battery, Brooklyn
Chief Chariotier, Herman Rottier; Drivers, Beal, Sheridan, Matter

Book by Gene Gauntier

Produced under the direction of Mr. Frank Oakes Rose and Mr. Sidney Olcott

**POSITIVELY THE MOST SUPERB MOVING PICTURE
SPECTACLE EVER PRODUCED IN AMERICA**

In Sixteen Magnificent Scenes with Illustrated Titles:

Jerusalem Rebels at Roman Mis-rule.

The Family of Hur.

An Unfortunate Accident.

Wounding of the Procurator.

Ben Hur in Chains to the Gallies.

Ben Hur adopted by Arrius and proclaimed a Roman Citizen.

Ben Hur and Messala—The Challenge.

The Chariot Race.

1. GRAND TRIUMPHAL ENTRY OF CHARIOT AND ATHLETES.
2. THE START.
3. FIRST TIME BY.
4. SECOND TIME BY.
5. THE OASH FOR THE FINISH.
6. THE FINISH.

BEN HUR—VICTOR



KALEM COMPANY, Inc.

131 W. 24th STREET (Telephone 4549 Madison) NEW YORK CITY
Selling Agent, Kleins Optical Co., 52 State St., Chicago
London Agents: Urban Trading Co., 42 Rupert Street

Film Review.

Love will find its way
Through paths where wolves would fear
to prey,
And if it dares enough 'twere hard

If passion met not some reward.—*Byron.*
"The Elopement." In this production the biograph has struck the dulcet chord in the gamut of human emotion, and in the very genesis of the story wins the sympathy of the spectator for the young couple who are the leading characters. The gallant lover, whose proposal of marriage is accepted by his sweetheart, meets with a storm of disapproval from her father, on account of her youth. Tearful and disconsolate, they receive this prophylaxis to the consummation of their wishes. But "beauty's tears are lovelier than her smiles," and when the young knight beholds the tender orbs of his lady fair welled with those heaven-moving pearls, he becomes desperate, and as a *dernier ressort* suggests elopement, to which suggestion his sweetheart cheerfully assents.

When the "queen of night shines fair, with all her virgin stars about her," the young chevalier rides up on that twentieth century Pegasus, the automobile, and taking his innamorata aboard, they chug off down the road like the wind, with Eros at the wheel. They have hardly disappeared before Pa and Ma, awakened by the snorting of the gasoline steed, start in pursuit, clad only in their robe-de-nuit, in another auto. The young lovers are madly spinning along the road, touching only the high spots, when suddenly, frowns wrinkle the brow of Fortune, and the idiosyncrasies of the buzz-wagon for a time seem to militate against a happy denouement of the story. First, in making a sharp turn in the road, it skids and whirls around like a weather vane, and a little further on it sticks fast in a heavy morass, and no amount of manual persuasion will induce the carburetor to "carburel." Here they find themselves impaled on the horns of a dilemma. The pursuing auto is seen rapidly advancing along the moonlit highway. Think, and think quickly. Ah! to the woods, for autos have not as yet been trained to fly or climb trees. So through the woods they make their way until they come to a lake where a motor-boat is tied to the landing. Into this they leap and are soon swiftly cutting through the scintillating ripples of the turquoise waters. But misfortune sits aghast, and the Sphinx would shed tears of pity at their plight when, while darting along towards their goal, the opposite shore, the motor-boat explodes, hurling them into the cold, merciless water. The stout-hearted lover succeeds in bringing his precious burden ashore, and carries her prostrate form to a farmhouse nearby, where the bucolic altruism of the old country couple soon revives their chilled spirits, attiring their bodies in suits of their clothing in place of the wet ones they had on. You may imagine they cut most ludicrous figures as they stood before the village parson, whom the good old farmer hurriedly summoned—the bridegroom in his host's dress suit, which, what it lacked in length, more than amply made up in breadth, and the blushing bride in a pristine creation of dressmaker's art belonging to the old lady. But Cupid is no respecter of raiment—if he was, he would dress differently himself—and so the happy

SELIG FILMS

A NEW, COMIC AND MYSTERIOUS FILM

Mike the Model

A combination of mystic and comical ideas that is simply irresistible. Surprise and laughter alternate from beginning to end, and Mike the Model meets the demand for a really comic subject with a vein of mystery throughout that the wisest cannot fathom.

Length about 600 feet

Code Word, Amode

The Tin Wedding

The mischievous kids and the unhappy heavyweight, with other comical situations have made this the most popular subject out. Send for it if you have not received it from your renting agency.

Length about 810 feet

COMING

Code Word Atin

What is Home Without a Mother-in-Law

Length about 600 Feet

Code Word—Atare

THE SELIG POLYSCOPE CO.

(INCORPORATED)

43-45 Peck Court, CHICAGO, ILL.

pair are made one just as Pa and Ma rush into the farmhouse, whither they trace the recalcitrant young ones. But, all too late, and making the best of the situation, they give the newlyweds their parental blessing. Thus terminates the calamitous adventures of a pair of determined lovers.

The scenes—the exterior ones being beautifully tinted for moonlight effect—aside from being intensely thrilling and dramatic, have just enough comedy to lighten them.—*Biograph*.

The Kalem Company this week put on the market, the Roman spectacular subject, "Ben Hur." The scene opens with an assembly of citizens who are harangued by one of their number, whose words have great weight with the crowd, and their attitude of approval shows that Roman misrule in Jerusalem has reached its climax. Heralds now approach and Roman soldiers beat back the crowd to make way for the approach of the Roman Procurator. The scene changes to the home of Ben Hur, who is seen with his sister and mother on the house top. The cavalcade of Roman troops approaches, and to get a near view Ben Hur leans from the coping and knocks down one of the stones thereof on to the shoulder of the Procurator. This is seen and misconstrued by the Governor, who orders soldiers to arrest the inmates; they after ineffectual pleas and struggles, are carried off.

Ben Hur is consigned to the galleys, where he is loaded with chains. Here he signals himself by saving the life of Arias, who publicly adopts him as his son and proclaims him a Roman citizen amidst the acclamations of the assembled crowd in the forum. Now comes the scene in the games where Ben Hur is challenged by Messala, and accedes to the great delight of the citizens. The chariots and athletes parade before the dias and in due time are arranged, and the chariot race commences. Three times 'round the ring dash the chariots, and at the fourth run Ben Hur comes out the victor and is crowned with the wreath, to the great chagrin of Messala,

who is borne on a stretcher, wounded to death.

Next week's issues from Williams, Brown & Earle are: "The Sticky Bicycle." A bill poster is engaged sticking up a large notice on a blank wall. Two errand boys are busily engaged watching the proceedings, leaving their baskets of wares on the pavement. As the man, after using the paste, puts the brush back in the tin, he turns to straighten out the bill, and the two kiddies see opportunities at once for mischief. Looking around they see an old cyclist ride up, dismount, leave his bike near them, and disappear within a doorway. Seizing the paste-brush one reconnoitres, the other pastes the saddle of the machine. After the deed is accomplished they quietly go back, and replace the brush.

The cyclist soon comes out again, and jumping on his machine rides off. He has not gone far before he realizes he is unable to dismount! As he pedals along he calls for help, and to policemen and helpers generally he explains his position as they run beside him. After bringing him to a standstill, the crowd divide up, one side taking hold of the man's shoulders and the others clutching firmly the bike. A fearful tug-of-war takes place, and after a good long, long pull, bike and man part, sending each side sprawling. "The Rebellious Schoolgirls." In a school for young girls the mistress finds it necessary to administer punishment to one of her pupils. Leaving strict instructions for the class to get on with their work, she leaves the room for awhile. During her absence the youngster, who has sorely resented her chastisement, harangues the class, and stirs them up to a rebellious mood.

When the teacher returns, she is surprisedly knocked down with a form held over her by two mischievous girls, who sprawls on the floor. The leader obtains the birch and gives her teacher a goodly taste. Having had enough fun in this direction, they fetch a large jar of black ink and pour it over their unhappy mistress And "A Letter in the Sand." A young man at the seaside, burning with a desire

NEW ENGLISH FILMS

We are sole American agents for
HEPWORTH MFG. CO.

CRICKS & SHARP

R. W. PAUL

New subjects every week. For description see Film Review in this issue

WRITE FOR LISTS & TRADE SUPPLIED

WILLIAMS, BROWN & EARLE

Department P

918 Chestnut St., PHILADELPHIA, U. S. A.

GAS Oxygen and Hydrogen
In Cylinders.

Lime Pencils, Condensers, Etc.

Premier Service, Reasonable Rates

ALBANY CALCIUM LIGHT CO.

26 William St.,

Albany, N. Y.

TO DEALERS ONLY

**Condensing Lenses,
Objectives, &c., &c.**

KAHN & CO.

104 Broadway, - New York

STEREOPTICONS,

Moving Picture Machines, Slides,
Rheostats; Big Bargains. I also
manufacture Double Lantern
Slide Carrier for the trade.

WALTER L. ISAACS, 81 Nassau St., N. Y.

PRINTING for

PATHE NEW

PASSION PLAY

also for the new Biblical Film

THE PRODIGAL SON

HENNEGAN & CO.

130 E. 8th Street, Cincinnati, O.

FOR SALE!

Complete Moving Picture Outfit and Films
(American Projectograph)

All brand new never used.

A. E. EUSTANY

Gilsey House, B'way and 29th St., N. Y.

Office Hours, 5 to 6 p. m.

Let Us Demonstrate

The Superiority of

Our Film Service

At Our Expense

Write Today for Our Proposition.

RELIANCE FILM RENTAL CO.

Room 354, 25 DEARBORN ST., CHICAGO.

to "pop the question," is disappointed to find the young lady sitting on the sand by the side of her stern-looking father. Not to be outdone, he scribbles a note, and with sundry signs to the girl, buries it in the sand close by. The young lady, keeping her parent's attention seaward, signs to the youth that she fully understands. Unfortunately for them both, a lady, certainly not youthful, watches this little plan, and naturally takes the note to be intended for herself. Jumping from her seat, she at once appropriates it, which considerably disturbs the two lovers.

The rival lady, who has read the note, goes up to the young man and plainly tells him that she accepts his offer. She endeavors to force her claim by taking the young man's arm. The situation becomes desperate, and the youth races off, chased by his admirer. The young lady, seeing her lover being chased by a rival, follows up the other pair. The father, with ferocious signs, naturally goes after his girl to bring her to her senses!

The chased lover dashes to the pier, and vaults over the gates, only to be followed by his pursuer. The younger lady, not being sufficiently agile to follow, goes to the water's edge and jumps into a boat her father joining her. The young man jumps into the sea, catches his lady love in his arms and makes off. The father, left alone in the boat, is astonished to see the lady also sliding down a pier support, and seeing her grave danger, immediately rows closely up and rescues her, thus leaving the lovers to get well away.

"A Soldier Must Obey Orders," another Carlo Rossi film, portrays a simple-minded recruit. Soldiers' barracks are shown, a corporal's guard is being drilled, one of whom is very awkward and slovenly, for which he is reprimanded and is sent off to clean up and report to the commanding officer's quarters.

There, he is ordered to gather all the luggage and convey them to the train on which the officer and his wife are to depart.

What follows can better be imagined than described. His awkwardness and seeming lack of knowledge as to the value of the different wearing apparel he displays, in packing the luggage, is excruciatingly funny. At last all is packed, and loading the numerous bundles upon different parts of his anatomy, he starts off for the depot. Dropping, breaking and spoiling his charges, he arrives at the train shed just as the train pulls out.

The soldier has orders which he has learned to obey, so he starts off in a hot chase after the train. The next series of views depict the soldier's ridiculous adventures in tramping fifty-five miles through the country—each adventure heightens his load and finally he reaches the quarters of his superior, who, with his wife, are anxiously awaiting the arrival of their baggage. Their dismay and disappointment is very keen indeed, upon beholding the faithful orderly appear on the scene with the remains of the baggage—a tiny fruit basket. As a balm for their wounded feelings, they "take it out" of our faithful hero.—*Kleine Opt. Co.*

"When Cherries are Ripe," Carlo Rossi film, opens with a farm yard scene from which a pretty maiden, basket on arm, heads for the woods to pick fruit. The course takes her through woods abounding in beautiful rustic scenes. Finally reaching the objective point, she leaves her basket on the ground and with the aid of

a ladder climbs up to the branches of the tree from which she plucks some fruit. A young man happens on the scene, and gallantly lends his services in passing the basket up to her, after which act he removes the ladder and playfully threatens to leave her up there unless he will permit him to "pick a cherry" from her lips. She finally prevails upon him to permit her to descend—but she refuses the reward that he claims. According to her request, he climbs up the tree to pick more fruit, and to punish him for his former bold advances, she seizes the ladder and 'struts away, leaving him up in the air, wildy gesticulating for relief. The last scene is a colored and close view of the buxom maiden munching cherries and mischievously winking and smiling at the audience as she decorates her ears and neck with ripe cherries.—*Kleine Opt. Co.*

Pathe's productions this week are "The Pearl Fisher." A fisherman is lying on a river bank, apparently in a stupor, his poor catches, and he falls asleep. Suddenly, on the opposite bank there appears a beautiful rainbow, in the center of which is enthroned the queen of the deep, with her maids in waiting. She calls to the swimmer and tells him of the wonderful pearl riches secreted at the bottom of the ocean. With this the vision vanishes, and the fisherman, charmed by the scene, dives into the water. He is seen going headfirst into it, the bottom, his body descending through all manner of subterranean caverns and past weird and curious fish. He finally reaches bottom, begins to wander about among the mysterious halls, where countless varieties of plants, shells and sea monsters are to be seen on every hand. On he goes, when suddenly, from a huge starfish, there appears a fairy or goddess, who takes him further into the wonders of the caverns. She finally leads him into an enormous hall, where many oysters are open and from their shells step a number of pretty girls. The fisherman is charmed and bewildered by the pretty spectacle, and the girls execute a dainty dance round him. But he wanders on, and the next view shows an enormous crowd. The shell opens, disclosing the fisherman asleep inside, clutching a number of wonderful pearls. He awakens, and pressing the wonderful necklace to his breast, hurries out of the cavern. Now all of the spacious corridors become filled with torrents of fire, but he hurries on and is soon scrambling up the bank of the stream. Still holding tight the necklace, he hurries to the home of his sweetheart, and as soon as he places it about her neck she becomes elegantly robed. In a twinkling his appearance, too, changes to one of royal splendor, and the entire aspect of the house is transformed, so that it resembles a palace. Here the fairy of the sea again appears and the film ends in a grand finale, which is graced by many tableaux of pretty dancing maidens. And "The Poor Old Couple." An old, sick man and his faithful wife are seen in their home, where the latter, realizing that she must have funds to save her helpmate's life, bundles up some old clothes and is next seen at the pawnbroker's. The clerk inspects the little parcel, then curtly informs her that he can make no offer for it. Down-cast and despairing, she next goes into the street and two clothes cashiers, who pity her, give her a small sum of money for the parcel. With this money she goes to a florist's and succeeds in purchasing a few little flowers; with the little bunch of blossoms she goes to a park and there she disposes of them; but a cruel officer expels

her and she is next seen at a picnic. Here she is so persistently asked for her endeavor to sell her flowers that she becomes obnoxious to a young man, and he throws the little bouquet into the water. This last hope for a few pennies gone, she wends her way to a charity station, where her wants are cared for. She is given a bottle of medicine and with this she enters the room where her sick husband lies abed. She goes to his side, and just as she reaches him he raises his head for a moment, then slinks back, dead. The old woman, left alone, bursts into tears of grief.

Introducing Hepworth's latest production, "Dumb Sagacity," Williams, Brown & Earle say: "This film, which has been the success of the season in England, is a sequel to the wonderful film 'Black Beauty,' which was issued some months ago.

"Dumb Sagacity" is the story of a little girl and her pets, a horse and a dog, whose marvelous intelligence is most strikingly shown.

"The little girl, whose home is at the seaside, goes out on the rocks to play with her dog. There she romps with her pet and quite loses sight of the constantly rising tide. Suddenly she discovers that the rocks are surrounded, and her escape entirely cut off.

"Turning to her dog, she motions him to the land; instantly he is off, swimming to shore and dashing across the beach to reach the stable, where he unties the pet horse, then leading the way, he and the horse dash up to the surf, through which they plunge.

"The horse soon reaches the rock, which he has so much difficulty in approaching, but finally the little girl succeeds in getting upon his back, and is then swiftly borne to shore.

"For thrilling interest, and as a display of intelligence in dumb animals, this film has never been equaled."

RENTERS!

Write us whenever you have
WORNOUT FILMS
which you wish to dispose of.
EASTMAN KODAK CO.,
Rochester, N. Y.

AMERICAN PHOTOGRAPHY

The biggest and best photographic monthly.
Special clubbing rate with Moving Picture World for the next thirty days.

\$2.75 FOR BOTH

WORLD PHOTO PUBLISHING CO., 211 Broadway, New York

The Editor Wants

three second-hand copies of
"Passion Play"

State prices and condition.

Box 450, New York

Electrician and Mechanic

A monthly journal of instruction in electricity and allied subjects. Send for a free sample copy, and book catalog.

M. W. SAMPSON PUBLISHING CO.
6 Beacon Street Boston, Mass.

Announcement

**TO ALL FILM EXCHANGES IN UNITED STATES
and CANADA :**

An adjourned convention will be held in Chicago, Ill.,

DECEMBER 14th, 1907

At the

Grand Pacific Hotel

Session called at 9:30 A. M., for the purpose of electing executive officers, perfecting the organization and adopting rules, by-laws and permitting those eligible to join the permanent organization. All film exchanges are requested to be represented.

Representatives must have full Power to Act for their Concerns as well as to Pay their Initiation. Exchanges to be Represented should notify the Chairman by Wire to insure hotel accommodations.

*Vitally important that every film exchange desiring
membership be represented at this convention*

United Film-Service Protective Association

WM. H. SWANSON, Temporary Chairman, 79 S. Clark St., CHICAGO, ILL.

D. MacDONALD, Temporary Secretary, care Miles Bros., NEW YORK CITY

Motion Picture

Machines

and Films

Kleine Optical Co.

NEW YORK CHICAGO
662 SIXTH AVE. 52 STATE STREET
MONTREAL, CANADA
La Patria Building

OPPORTUNITY

MAKES THE MAN

and as opportunity does not come to you every day, grasp it when it does. This is the "Nickelodon" proprietors' opportunity to make his theatre a success by adopting our

PREMIER FILM SERVICE.

"You have tried the rest, now try the best."

PITTSBURG CALCIUM LIGHT & FILM CO.

Branch office, Des Moines, Ia.

Pittsburg, Pa.

NEW EDISON FILMS

Edison Films depend entirely for their success upon their cleverness. They are never coarse or suggestive. The talent employed is the best obtainable and the quality of material and workmanship of the highest. These new subjects are ready for immediate shipment:

LATEST FEATURE SUBJECTS PARSIFAL

Richard Wagner's Masterpiece

SYNOPSIS OF SCENES.

Klingor seeks admission to the Holy Grail—Evil summons Kundry—Herselod appears with the child Parsifal—Crowning of Amfortas—Wounding of Amfortas—Carrying Amfortas to his bath—Kundry brings relief to Amfortas—Parsifal reproached for killing the Swan—Kundry succumbs to Evil—Knights entering the Holy Grail—Parsifal unmoved—Klingor summons Kundry—Parsifal enters the Magic Garden—Kundry kisses Parsifal—Parsifal calls upon the Saviour—Parsifal repulses Kundry—Klingor hurls the Sacred Spear—Destruction of the Magic Garden—Guernemans restores Kundry—Parsifal appears with Sacred Spear—Kundry washes Parsifal's feet—Amfortas tears open his wound—Parsifal heals Amfortas—Parsifal becomes King of the Holy Grail.

In "Parsifal" we offer the greatest religious subject that has been produced in motion pictures since the Passion Play was first produced by the Edison Company about eight years ago, and there has been a constant demand for this picture during all these years, and continuing up to the present day. At the same time, there has been not only a demand, but a long-felt want for a new religious picture of interest and merit similar to the Passion Play.

In "Parsifal" we believe we have filled this want. A large amount of time, labor and money has been expended in producing this dramatic production used for taking these pictures, the company having played "Parsifal" for several seasons. The result is, that we have produced a picture both dramatically and photographically perfect, which we offer to our customers and the public with every confidence that it will be received accordingly.

With each film we furnish a complete, illustrated lecture, giving a historical sketch of the life of Wagner and his works, the story of "Parsifal," and a synopsis of the different scenes. This lecture

is a special feature. It is in itself a literary work of merit, and every exhibitor will find it of material assistance and value in connection with the picture. We also furnish a musical score for the piano when desired.
No. 6045. Code, Vaquent. Length, 1975 feet. Special price, \$355.75.

COLLEGE CHUMS!

No. 6335. Code, Veenwertel. Length, 700 feet. Class A. Price, \$105.

OTHER FEATURE FILMS:

THE TRAINER'S DAUGHTER—No. 6334. Code, Veenwerker. Length 800 Feet. Class A. Price \$120.00.

THREE AMERICAN BEAUTIES, No. 2 (Hand Colored Complete). No. 6328. Code Veen basas. 88 Feet. Class A. Price \$24.50.

PARSIFAL—Code, Vaquent. Length 1975 Feet. No. 6045. Special Price \$355.75

MIDNIGHT RIDE OF PAUL REVERE—Code, Veenwater. Length 918 Feet. Class A. Price \$137.25.

JACK THE KISSER—Class A. Length 788 Feet. Price \$113.25. Code, Veenroel. For complete synopsis send for circular No. 331.

A RACE FOR MILLIONS—Class A. Length 975 Feet. Price \$146.25. Code, Veenraad. For complete synopsis send for circular No. 328.

THE RIVALS—Class A. Length 780 Feet. Price \$117.00. Code, Veengraver. For complete synopsis send for circular No. 327.

STAGE STRUCK—Class A. Length 788 Feet. Price \$117.78. Code, Veenamp. For complete synopsis send for circular No. 326.

NINE LIVES OF A CAT—Class A. Length 935 Feet. Price \$143.25. Code Veenarbled. For complete synopsis send for circular No. 324.

Edison Films Surpass All Others in Ideas, Subjects and Mechanical Excellence

EDISON MANUFACTURING COMPANY

NEW YORK OFFICE, 10 FIFTH AVE.

Office for the United Kingdom: 25 Clerkenwell Road, London, E.C. 1, England

SELLING AGENTS, The Kinetograph Co., 41 E. 21st St. N. Y.; Geo. Breck, 550-554 Grove St., San Francisco.

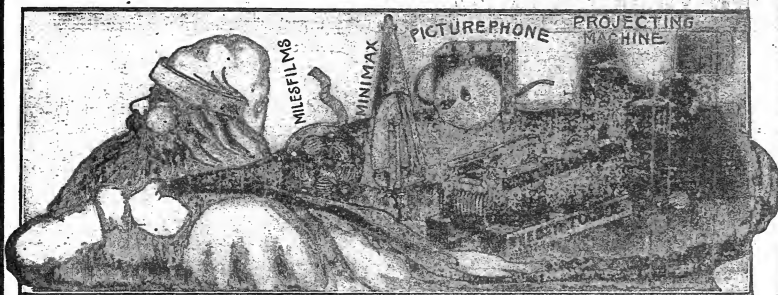
Selling Agents in All Principal Cities

MAIN OFFICE AND FACTORY:

72 Lakeside Ave., Orange, N. J.

CHICAGO OFFICE, 304 WABASH AVE.

Santa Claus has **SOMETHING NEW** and **SOMETHING GOOD** in his pack—**FOR YOU**



TO M. P. MEN EVERYWHERE:

We send you the season's greetings—the very merriest of Merry Christmas; the happiest and most prosperous New Year you have ever experienced and the further hope that you will permit us to aid you in making

1908. A BUSINESS HUMMER

You are in the scrimmage for the dollars, and you've got far too much sense to be swayed by any sentiment other than that of getting the **BEST FOR YOUR MONEY**. Then make this for your axiom:

Milesfilms Plus Their Perfect System Equals Big Success

THE BEST IN THE WORLD. Our business covers every State in the Union, Canada, the Latin countries of Central and South America and the Hawaiian and Philippine Islands, while European manufacturers keep us hustling supplying their products to a clamorous public. Merit, created by **FILM BRAINS**, has won for us this big clientele. Beginning with the New Year we want you to become one of our *film-renting partners*. So absolute and abiding is our faith in ourselves that we herewith give a

GUARANTEE OF \$1,000.00

That we were the first straight film renting concern in the world;

That we place in our service more prints and subjects than any other concern;

That we have produced a rental system nearest perfection.

START THE NEW YEAR RIGHT—WE CAN SUPPLY EVERY NEED

CLASS "A" FILMS: We control and procure the cream of the world's output, carrying constantly in our rental department more film feet of perfect pictures than any *five houses in the business*. At the lowest possible prices we furnish projectors, lenses, condensers, carbons and machinery parts.

A TALKING PICTURE MACHINE: We have something that can't fail to tickle the musical and picture appetite of man, woman and child; it is an instrument a little ahead of the times—a to-day's machine brought up to to-morrow.

RHEOSTATOCIDE: Effects a saving of over **FIFTY PER CENT.** in your electric light bills, and does away with the annoying, red-hot rheostat. We will sell you the **RHEOSTATOCIDE** outright with a **MONEY-BACK GUARANTEE** that it will do all we claim for it. Write to us to-day; you are losing money every hour you operate without this "electric expense killer." Cuts 'em in half.

MINIMAX: An absolutely **PERFECT** fire extinguisher. We have **PINNED** our faith in this device by equipping our new building with it from cellar to garret. The retail price is \$12.50. We will give M. P. men everywhere liberal discounts to act as our agents and a moving picture demonstration **FREE**.

WALK, WRITE OR WIRE TO

790 Turk Street
San Francisco

MILES BROS.

Hub Theatre
Boston

(MILES BUILDING)

259-261-263 SIXTH AVENUE, NEW YORK
1319 MARKET STREET, PHILADELPHIA

GREETINGS, AND GOOD WISHES FOR
THE
Moving Picture World

The [only Weekly Newspaper in America Devoted to the Interests of
All Manufacturers and Operators of Animated Photographs
and Cinematograph Projection, Illustrated Songs, Vocalists,
Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 41.

December 14, 1907

Price, 10 Cents

To the Trade:

We use only our own Camera, which is
made under our own patents.

We have recently perfected and have just
installed a **NEW PROCESS** for the manu-
facture of Sprocket Positive Film which en-
ables us to produce film superior to any other.

We have greatly increased our Studio and
Factory facilities, and we are prepared to
supply a first-class film service.

We are prepared to supply improved film
without increase in cost.

We do not rent film and have no connec-
tion with any rental bureau.

*AMERICAN MUTOSCOPE and
BIOGRAPH COMPANY.*



THE SUCCESS OF THE—U. F. S. P. A.

Society Italian "Cines"

Next Issue:

Film entitled

"The Christmas" - 389 ft.

A story shaped for the holidays
but a positive novelty, relishable
any season.

Last Issue:

Venetian Baker - 750 ft.

or, Drama of Justice

**145 E. TWENTY-THIRD STREET
NEW YORK CITY**

The World's Best Moving Picture Machine the Flickerless American Projectograph

E.E. DRESSLER & CO.



Film Renter. Films Rented.

The only machine that will not flicker even after years of use

CHAS. E. DRESSLER & CO.
145 East 23d Street, New York City

THE HEADLINER ALWAYS

BIOGRAPH FILMS

This Week's Laugh Producing Production

DR. SKINUM

A Scintillant Satire of the Physical Culture Fad

LENGTH, 592 FEET

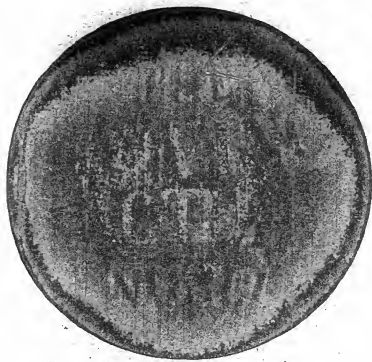
Write for our descriptive circulars; get on our Mail List and keep posted

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

11 East 14th Street, New York

PACIFIC COAST BRANCH, 116 N. Broadway, Los Angeles, Cal.



PUBLISHED EVERY SATURDAY.

The World Photographic Publishing Company, New York

ALFRED E. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1., DECEMBER 14 No. 41

SUBSCRIPTION: \$2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

CANADA AND FOREIGN COUNTRIES: \$2.50 per year.

All communications should be addressed to P. O. BOX 450, NEW YORK CITY.

Net Advertising Rate: \$2 per inch; 17 cents per line

Editorial.

Some Careless Operators.

We were paying a visit to one of our advertisers the other day, and he called our attention to a reel of film just returned from a nickelodeon. The film was absolutely new, never used before, and yet this film was useless for any further exhibition. It was scratched from beginning to finish in so disgraceful a manner that none but an arrant ignoramus of the value of film could have treated it so. A little time spent on wiping the machine, cleaning off all dust, and careful oiling, would obviate all scratches, or a good brush used on the velvet guides after each reel has been run through.

On another occasion we were shown a new film of which some three to four hundred feet had been broken all down the sprocket perforations. Film that breaks like this is shoddy, cheap and nasty. We have been trying to find out who manufactures this sort, but so far have failed. We have the assurance from Eastman Company that it does not emanate from them. Even in a case like this, when the operator sees the result he ought to

at once stop and examine his sprocket, which may be out of gear and needs but the adjustment of a screw or two to again put it in order. Several exhibitions we have visited of late were very poor; one operator was working away at the crank and the machine was running heavily and groaning as if it was grinding corn, going off in leaps and bounds, giving a jerky, blurred picture on the screen, and what we were waiting for and expecting, soon came to pass—the film broke three times and there was a long, dreary wait after each break. The exhibition, which would ordinarily have taken fifteen minutes, occupied forty, and the audience went out with a sigh of relief. We spoke to the proprietor, and he said he had tried five operators and was giving this man a good salary, as he was supposed to be an expert. (He was, at carelessness.) Another exhibition was showing what was supposed to be a funeral procession, and the horses were walking at a sedate, stately pace, or ought to have been, but in this case they slid along the screen in a most ludicrous manner that brought a satirical laugh from the audience. The next picture was a hunting scene, and here the operator reversed the whole performance. If operators will only bear in mind that the camera goes at one even rate of speed and fully catches all the action necessary, then if they will try and get this even rhythm of speed in their machines, they will secure the true life-like motion their pictures ought to depict.

Another defect very noticeable is the manner of operating the arc. We have seen rainbows in the sky, black patches in the center, and ghostly images galore. When we have spoken to the operator he has said: "Oh! it is the glasses that ain't just right." The condensers have nothing to do with the effect on the light. Each operator ought to know how to center his arc so that only a white light is seen on the screen; it is an easy matter to adjust the light to or from the condensor, up or down, right or left, until it is perfect. An operator does not know his business until all these little details are as simple as A B C to him. Another point we wish to touch upon is the fire risk. We were told about a fire that occurred in Pennsylvania in a complete fireproof box. No damage was done except to the film, the operator escaping with a few slight burns. His explanation of the fire was that, the rapid friction in the take-up gear caused it to spark and set itself on fire. We told our informant to tell that story to the marines. The operator is known to be a most inveterate smoker—in fact, he often goes to bed with a cigarette—and our contention is that his cigarette is responsible for the damage and that he ought to seek occupation in another sphere, or give up smoking.

A GOOD ORGANIZATION

would know how to deal with such as we have described, and unless they improved they would be given marching orders to get another job. We commend the two letters from correspondents on another page to the earnest consideration of every operator, and if the whole of the known 5,000 operators would join hands, they would command recognition in the Federal Union under a separate and distinct flag of their own, and secure the elimination of the careless operator.

"I could not do without the Moving Picture World. It is looked for every week by my employees," writes a Subscriber.

YOU NEED IT TOO

Subscription \$2.00 per year.

How the Cinematographer Works.

If you happen to look out your windows any of these fine mornings and see a "real gent" attired in full evening dress critically choking a be-u-ti-ful damsel right out on the sidewalk or a villainous faced man with a cruel black mustache beating a poor little match girl over the head with a baseball bat, take one more look before you rush to the telephone and tell the police that a blood-curdling crime is being pulled off right before your very hands and face.

Chicago has become one of the great centers of the motion picture industry, second only to Paris. Here, right in the streets of Chicago or in the country just outside, are made the pictures that you see in lectures, theaters, vaudeville-houses and 5-cent amusement halls.

There is such a demand for new pictures all the time from these various sources that the firms who make a business of supplying the amusement-seeking world with new and startling motion pictures are busy all the time on fresh subjects.

A moving picture film is only a group of several thousand photographs that are thrown on the screen in such rapid succession that the eye is deceived into thinking it sees real motion.

But a photograph reproduces only what has actually happened, so that all the thrilling scenes represented in a motion picture series have really occurred somewhere. It is the manufacture of these occurrences so that the camera can reproduce them that is the most serious part of the motion picture firm's business.

Anybody can go any day and get a picture of the new County-building, or the sea lions in Lincoln Park, or a picnic on the Wooded Island. People sit in front of a screen at the vaudeville-houses and recognize in the background of the pictures Chicago streets and buildings, but they see strange and weird occurrences that in all their experience they never have witnessed in Chicago, and they wonder how the miracle is wrought.

WEIRD HAPPENINGS TO ORDER.

The motion picture man is able to observe these strange phenomena and have his machine right on the spot to get them because he makes the weird happenings to order.

The "real gent" in the evening dress who chokes the be-u-ti-ful lady at 10 o'clock in the morning—a most unseemly hour for a "real gent" to wear a full dress, let alone to choke a real lady—has been carefully rehearsed to do this cruel deed by the motion picture men.

The clothes the "real gent" wears are property clothes owned by the motion picture man, and so is the near-Worth costume that adorns the beautiful lady.

The "real gent" is furious in his anger. Why not? He gets \$4 a day for doing that. If you are a theatrical person, and your show has closed or busted, and there is no engagement in sight, there is a lot of choking you would do for \$4 a day.

The biggest motion picture firm in the city has its machine operators out every day with a company of thespians who are willing to fall in the lagoon and be rescued, chased madly down the street, be carried by brave firemen from burning houses or beat a match girl over the head with her own crutch.

The most important man around a motion picture establishment, next to the proprietors themselves, is the man who originates the story which the motion pictures are to tell. He is at once playwright, producer, property man, mistress of the wardrobe and stage manager. His first work is to think out something that will be full of

human interest and that can be told through the mediumship of the pictures. He either writes out his plot or else thinks it all out carefully and carries the details in his mind. Then he sends around and engages the people needed for that particular set of pictures.

In Paris there are regular companies of motion picture posers, who do nothing else but act in front of motion picture machines. In Chicago the posers are changed frequently, so as not to have the same faces in the various picture sets.

All the performers are actors. Some of them are playing regularly in theatrical companies around the city, and go out to pose in front of the motion picture cameras to earn a little extra money, besides getting an outing and a new experience. Other actors are those appearing at the vaudeville shows, usually in the class known as chasers, although often actors of established reputation will pose for the sake of the advertising that pictures will give them. Actors out of work and looking for quick money always call around at the motion picture houses. So that it is not difficult to obtain plenty of capable people to act out the motion picture story.

SETTING FOR BANK ROBBERY.

The motion picture playwright selects his people for any certain set of pictures he wishes to make and notifies them of the hour they are to assemble and where. Then with a couple of assistants he gets out the costumes and properties that will be needed and selects the places required to furnish a proper setting for the story.

If he has a scheme for a set of pictures representing a bank robbery he will call up banks in the suburbs and ask if he can please rob them.

It may be a story that involves a church wedding, so arrangements must be made with a church sexton to get into a church.

Every day the motion picture people are out at work. One day they are busy on a thrilling story of a train robbery and go to a small station where they have arranged to have a train run along on a side track and be robbed. The next day a funny tramp story may be worked out in a fashionable neighborhood, and the day after the troubles of a picnic party may be worked out under some of the big trees along the Des Plaines.

One day last week a company started out to the South Side to depict a story representing the troubles of a boarder had with flies at a Summer resort. The first concern of the manager was to get an old-fashioned frame house that would look like a typical Summer boarders' paradise. He heard of one near Thirty-seventh street and Ellis avenue, and so after his company had assembled he put them on a Cottage Grove avenue car with that place in view.

Besides the actors there were the motion picture operators lugging mysterious black bags containing their machines. Then there were assistants with signs, costumes and various properties. After the company had taken their seats in the car the manager outlined the plot.

LIVELY SUMMER BOARDERS SCENE.

"Now, say, everybody, get together," said the manager. "This is going to be called 'The Troublesome Fly,' or 'Fun at the Boarding-House,' or something like that. It's great. Going to be a regular scream if you people ginger up a little bit and throw some life into it. Now, here's the dope: There's a fat guy, that'll be you, George, who comes out in front of this hotel joint, and say, the flies don't do a thing to him. See? A great big fly—here it is. See, it's as big as a mouse—is lower-

so as to buzz around his head. He fights it off and gets mad and claps at the fly with his paper and hits some other people and gets into a fight and all kinds of trouble. Great. What?

"Well, then the village cut-up—that's the 'rube' part for you, Gordon—gets busy and puts fly paper over all the benches and the steps, and when the borders come and the girls and boys chin each other and make dates they get stuck on the fly paper. What?"

"Not any for mine," spoke up a blonde-haired lady, who used to play leading juvenile in the Marked for Life Company.

* * *

"I did a stunt like that with a motion picture bunch last Summer and, say, that fly paper stuff didn't do a thing but put a brand new pongee of mine on the blink. Honest, I scrubbed that skirt with turpentine and gasoline, but, say, what do you think took it off? Just common every-day boarding-house butter. It? I hain't got the butter off yet and—"

"Cut out the weeps, Molly," said the manager coldly. "If you don't like the fly paper to stick to your dress we can just have it pinned on." Well, when the couple take a walk with the fly paper sticking to 'em, there's a place for the big laugh. What? You see the first couple go prancing along giving each other hot air about being the sweetest ever and not knowing anything about the fly paper.

Then the next couple come in sight and they see the fly paper on the first two and holler and laugh and have fits. See? Then the third couple come along and they have a fit at the second couple, and then the fourth couple fly pretty near die laughing at the paper on the third couple. And you see they've got it on, too. Great. What?

"The last act is where the rube goes to sleep on a bench under the window at the boarding-house and George opens the window and slings out all the fly paper on the rube and it sticks to his clothes and to his hair."

"Nix," said the gentleman who was to play the rube, faintly. "Butter ain't served regularly at my boarding-house. Nix fly paper in my hair."

"Now don't get peevish, Gordon," said the manager in a mollifying tone. "I've got a wig for you and I want fly paper on it. Now cheer up."

Everybody cheered up and the party arrived finally at the old-fashioned frame house where the pictures were to be taken. The people who lived in the house were not enthusiastic over the idea for awhile, but the manager, who is skilled in borrowing backgrounds, succeeded in persuading them that no damage would be done to the house and that the neighbors would be treated to a magnificent performance free of charge.

The properties were immediately opened up and a big sign put on one of the posts at the side of the steps, marked:

SUMMER BOARDERS.

The rube grabbed a wig and a pair of short trousers out of the baggage and disappeared into a woodshed. The women adjourned into the house and re-marcelled their parcels and powdered their noses and then reappeared. The camera brigade unlimbered and made ready to go into action.

All these mysterious proceedings, especially the appearance of the rube in his short trousers and red wig, caused great excitement in the neighborhood. First, two

small boys playing in the street stopped in wonderment and gazed silently on the scene. A newsboy came along, took one look and then yelled to a boy back in the alley: "Come on, see de free show." Windows went up all around and heads popped out to see where the fire was and if the patrol wagon had taken the man away yet.

George, who was down for the first act, took off his coat, grabbed a newspaper and began rehearsing. George had to have a bench to sit on. The family, who had loaned the house were appealed to, but they had no bench. The eagle eye of the manager ranged around the neighborhood until it rested on a nice red settee on a porch. "The very thing," he said.

The manager went across the street and promptly borrowed the settee, the woman who answered the doorbell seeming to be too much surprised to make any resistance. The settee was planted in front of the borrowed boarding-house and George pulled off his coat, flourished his newspaper and dashed up and sat down. The manager stood off at one side and made suggestions.

"That's the stuff, George. That's right. Mop your bald head; you're hot, see. Now business with the newspaper. Now, the fly. Fine."

One of the assistants had mounted to the top of the porch and was lowering a paper mache fly down so that it would circle around George's shining dome of thought.

"Fight it, George," shouted the manager. "Slam your paper at the fly. Get mad; great, get mad some more; oh, fine."

George and the fly had a desperate fight, and then one of the women tripped down at the call of the manager.

"Now, Maudie, you're one of the boarders, dead swell, see, and you don't know George, but you want a place to sit down and read a novel; so up you come, paying no attention, to nothing, and you sit down there on the bench with George. Now, George, you keep reading and you don't see Maudie. After she sits down the fly gets busy some more, and you slam the paper around to hit the fly and you slap Maudie in the face with the paper. See?"

Georgie saw, Maudie saw, and the man working the exaggerated fly also observed. So Maudie sat down and was duly slapped with Georgie's paper and flounced away in high scorn, to the great delight of the ever-growing crowd in the street.

"Now," said the manager, "are you all ready with the machines. All right. Now, this time we're making the picture. Remember, action's the word. Act, act, act. Work your hands and your face and your eyes. Plenty of lively action. Now, all ready."

The picture machine operators began to grind away on the long films on which the photographs were being made.

REGULAR RIOT OF ACTION.

"Get in, George; get in, George," yelled the excited manager, hopping up and down. "What's the matter, are you going to sleep. That's the stuff. Now, business with the paper. Right. Now, fight the fly. Fight him some more. Great. Now quiet. Come on, Maudie. Get in, get in. Sit right down. Read your novel. Chew your gum. Now, George, fight the fly. Soak him. Wave your paper. Hit Maudie. Great. Come on, Maudie. You're dead sore. Walk out, walk out. Stop."

So that part of the picture was completed. The manager and the picture machine operators went into convention to decide how the next picture was to be taken, while the troupe sat around on the steps and told of the time they played leads for Charley Frohman and made the big hit on Broadway. Maudie glowered at

George and told him it was too bad he didn't have an ax instead of a newspaper when he slapped her on the bench. George apologized and everybody grew confidential.

"I had the sweetest part last year," said the soubrette. "I was in the Stung by the Serpent Company, and, say, I had a new gown every act. Say, I was a scream. I had a song, 'I'm Not a Peroxyde Blonde; Honest, I Was Born This Way.' Say, it was a yell. It killed 'em dead. Frohman—"

"And to think of me posing for motion pictures," said the stately lady on the bottom stairs. "Ain't it awful. Me, that starred all last year in 'Only a Stenographer, but All Right at That.' I hope they don't show these pictures down on Broadway. Gee, but Mr. Erlanger would be mad. Anyhow—"

"Cut out the hard luck lines," shouted the manager, sternly. "All on stage for the next act." Everybody sat up and took notice.

"Now, Rubie," said the manager. "Business there with the fly paper. Scatter four pieces on the bottom step and then put four pieces on the settee. Now, first you girls come prancing down the steps putting up a lively spiel and chewing gum and acting like real swells. You don't notice the fly paper, but you come right along and sit down on the settee. Then you boys come up the walks with your cigarettes, acting like Willies fresh off the yacht."

"You sit down on the bottom stairs right on the fly paper. Then you do a talk back and forth. You boys ask the girls to go for a walk and the girls all nod and smile like you're tickled to death. Action, now, plenty of it; and talk. Say any old thing at all; the idea is to move your lips and have it look in the pictures like the real thing. All ready. Come on, girls."

The picture machine men began to grind and the girls came tripping down the steps talking glibly.

"No, no, no," said the manager, "Honest, this ain't no funeral. This is a comic scene. Comic. Get on to that. Cheer up, everybody. Come on, now, all laugh. Ha, ha, ha. What a happy world. Oh joy, oh joy. Are we down-hearted? No! That's the stuff."

Again the girls stepped lightly down the stairs, smiling and chattering.

"That's right, that's right." The manager pranced around and clapped his hands. "Don't look down. Don't notice that fly paper. Laugh, smile, keep it up. Sit down. Fine. Now then, Willies. Come ahead. Business there with the cigarettes. Don't look at that fly paper. Look at the Lizzies. That's the stuff. Smile, everybody. Talk, talk, for the love of heaven, talk. Laugh, Sammy, laugh. Say! No, no, no. Stop!"

The picture machines stopped grinding.

"Tom," said the manager, with tears in his eyes. "You told me you were a comedian."

"I am," said Tommy, promptly. "I am a scream, all right."

"You wouldn't be a scream at a funeral," said the manager. "You've got a face like a death bed confession. Come on, get in the game. Come on everybody. Laugh, laugh and talk. All ready. Now then. Lively!"

It was tried all over again. The girls sat on the settee and giggled and talked and the men sat on the lower stairs and mopped their brows and grinned horribly at the girls and talked. It was a good thing the picture machine didn't record the conversation. Anyone looking at the motion picture of "The Troublesome Fly," or whatever it is called, and seeing the little group on the stairs and the settee, smiling and bowing and waving

their hands, would imagine the conversation was something like this:

"Oh, how de do—Wmy, Miss Van Smyth—And if that isn't little Lucy Lee—And I thought you were in Europe—Oh, this is a lovely place—So like Monte Carlo—Yes, papa and mamma are coming out next week—I just run up in my machine—Haven't you heard? Why, they sent all the presents back—Miss Allyn, you know Mr. De Peyton—The best view is from the veranda on the other side—Oh, let's all walk over—It'll be very jolly." And so on.

UNDER FIRE OF CAMERA.

What they really did say was more like this: "Pipe the lady rubbering out of the window; she'd be a scream in the front row. It's no joke about my sitting on that fly paper; I'll bet I've ruined this suit—La, la, lum, lum, tum, tum, tum. Star light, star bright, very first star I see to-night. Two weeks more of the motion pictures and then back to little old Broadway. Well, just tell them that you saw me—Look at that boy, Gus. I'll bet he's in the picture—Who's got some of that property chewing gum? I swallowed mine on that last laugh—Oh, New York, Yonkers, Albany, Schenectady, Troy, Philadelphia, Scranton, Pittsburgh—" and a lot more.

"Now, then, just keep the positions you have and ready around and pin the fly paper on," called the manager. "Don't lose your positions. Hurry up. Everybody ready. All right—"

"Lost my pin," wailed the soubrette. The manager clutched a pin from his coat and the soubrette tacked on the fly paper.

"Now, ready," said the manager. "Picture!"

The machine commenced to grind and the smiles and the talk began again.

"Now, then," shouted the manager fiercely. "Stand up and pair off. Each one of you Willies take a Lizzie and walk out of the picture. Don't notice the fly paper. Come on, now."

The two groups flowed together, broke into couples and walked out of the picture.

"Great," said the manager. "Good work."

It was hard to find proper setting for the next part of the picture. The manager wanted a street scene with the couples walking along, each one laughing at the fly paper on the couple in front. But to get a long street scene without flat buildings appearing in the background was difficult. Finally the church on the corner was selected. The church made a good background and cut off views of flat buildings.

SHOWING MADE BY GROUP.

"Fine," said the manager, "there's always a church in a country town, isn't there? Well, those trees show and that looks country, too. All ready. Everybody get on that corner. Now, when you pass this paper on the ground you're in the picture and when you walk past the corner of the church you're out. Between those two points put in lots of action."

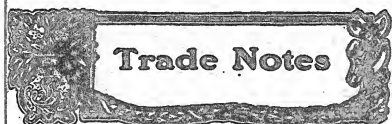
"All ready, first couple lead off. Walk easily, looking at each other and smiling and talking. That's all. No. The second couple. Look ahead, you second couple. Now you see the fly paper on the first two. That's it. Pair off at it. Laugh, roar. That's it. Now the third couple. You're in the picture now. Hurry up. Point at the fly paper on the couple in front of you. Laugh, laugh. What's the matter with you people? Your faces freeze. Laugh, laugh. Now the fourth couple. That's it. Great. All over."

For the next picture the manager seized Ellis P. and had his company parade with locked arms, etc.

across. The company walked away from the cameras with the fly paper showing prominently.

There was an adjournment for lunch in a little restaurant not far away, and after luncheon everybody returned to the borrowed boarding-house, and the rube went to sleep under the window and the fat man threw fly paper on him, and the rube had a terrible struggle in front of the cameras to get it off.

This finished the "Troublesome Fly" set, but the manager held his company and finished up a set called "For Love's Sweet Sake" where the fat actor strangled the soubrette right out in plain view of all the horrified spectators, but before the police could arrive the fat actor and the soubrette went over to Cottage Grove avenue to eat ice cream.



NEW FINDS AMONG PRIMITIVE PEOPLES.

Ethnologists hunting for new light on the early stages of culture now and then discover among the remote tribes of to-day entirely new facts. Dr. Rudolf Pöch has had this good fortune during his two years' work among the tribes of New Guinea and the neighboring islands. Among the mountains of German New Guinea he found that the tribes produced fire very readily by rubbing a split piece of wood with a rotating rope made from one of the varieties of the rattan palm. He says that this method of producing fire seems to be widely distributed in the inner parts of New Guinea and he knows of no other place where it is practiced, excepting by some of the Negritos among the mountains of the Philippines.

Dr. Pöch found inland tribes in the northeastern part of British New Guinea that wear long and very heavy pigtail. The Kworafi, at Cape Nelson in British New Guinea, have a very peculiar mourning costume consisting of a cap and a jacket ornamented with the seeds of the *Coix lacryma*. The natives were impressed with the resemblance of these round, white seeds to heavy tear drops. This likeness long ago gave the plant its scientific name.

Dr. Pöch was making excavations near Collingwood Bay one day when he unearthed, besides human skulls and skeletons, a carved shell, obsidian implements and ancient pottery of better design and more skillful manufacture than any now produced among these tribes. The inhabitants of to-day do not know the art of shell carving nor do they make necks and handles on any of their products, though these characterize some of the pottery unearthed. The natives have no traditions relating to such objects, and Dr. Pöch is credited in Europe with having discovered traces of an old, forgotten and in some respects higher culture in New Guinea.

Dr. Pöch took phonographic records of the native languages, tales and songs. In the songs melody is very little developed, but the rhythms are often perfect, though sometimes surprisingly complicated. It was very difficult to get a good quality of cinematograph exposures, for in their dances and some other movements which the explorer especially desired to record the natives were always moving over considerable distances and he had to follow with his machine. About 50 per cent. of his moving pictures, however, came out well. These two inventions for recording sound and movement are among the most valuable appliances in the study of primitive peoples.

"If any man should show that picture to my child I would kill him. The town is full of this sort of places and they are doing incalculable harm. The police should close every one of them."

That is what Police Magistrate Crane said in the Harlem Court, New York, in passing on the case of William Short, a moving picture exhibitor of 110 West 116th street, whom he recommended for trial in \$1,000 bail. Short was arrested for exhibiting a picture of the interior of a Chinese opium den.

Short's attorney was arguing that while the picture might border on the obscene, it was not obscene, when Magistrate

Crane interrupted him with a question as to whether he was a father. When the attorney said he had no children the Magistrate made the declaration quoted.

The Secretary of the Treasury has written a letter to the Pittsburgh, Calcutta and London Light and Heat Company to the effect that moving picture films sent into Canada for use for a time and afterwards returned to the United States, whether of domestic or foreign origin, may be exported and returned under the provisions of Department Circular No. 64 of October 29, 1907.

Butte, Mont., is now maintaining three moving picture theaters, in which a series of moving pictures are shown six or seven times nightly. The houses seem to be crowded all the time and they certainly look like money-making propositions.

Since the moving picture invention was given to the public it has had a marked evolution and now the films give a most perfect reproduction without any strain to the eyes as they did in the earlier stages.

O. N. Olds, the man who had charge of the bench show last year, walked into Park Street Moving Picture Theater. His dog sneaked behind him. In one of the scenes a bulldog runs out and jumps into a pool of water after stick. When the dog was shown on the canvas Olds' canine began to bristle up and growl. In spite of attempts to get him out the dog made a race for the canvas, and making a vigorous dash for the bull pup, went clear through the canvas. The audience went into an uproar of laughter. Manager Krieter says it was the prettiest exhibition of shadow fighting he ever saw. Then he told Olds he wanted \$8 for the canvas. Olds said that Krieter should be highly complimented by the dog's action, as it proved the realism of the scene. Then he shook dice with Krieter to see whether he should pay \$16 or nothing. Krieter lost.

"That's lucky," said Olds. "I had been in a bad fix if I had lost. All the money I had was 65 cents."

Krieter has a shotgun ready for the next dog that gets into the house. He declares he wants no further demonstration of the "realism" of the moving pictures.

Partial destruction of a downtown landmark and a panic among employees of the Twentieth Century Optiscope Company resulted from a fire in the structure at 22 to 28 State street December 2. The company occupies the second floor.

Several persons were injured in the panic, including R. G. Bachman, assistant of the company, and James S. Knapp, of the Central station, both of whom aided in rescuing several women. Mr. Bachman, who lives at 346 Ohio street, was wrenched while he was holding a ladder, as he hung from a fire escape, to enable several women to reach the ground. The others injured were: Mayme McNeerney, 25 years old; Elsie Griefen, 23 years old, and Sadie Grodin, 21 years old.

The fire is thought to have been caused by the explosion of a moving picture film, which the optiscope company manufactures. A sheet of flame flashed from a room next to where Misses McNeerney, Griefen and Grodin were working. They gave the alarm and ran toward the stairs, but found escape cut off, so went to a window. Miss McNeerney, in her leap, landed at the feet of Assistant Chief Schuettler, who had left a conference at Chief Shipley's office when he learned of the fire. Misses Griefen and Grodin clung to a sign, while flames shot over their heads from the window, until rescued by firemen.

While the fire was saving the women from the State street side, Policemen Crook, Wheadon, Donohue and Knapp raised a ladder to the front of the building to take down several who were clinging to the fire escape. The ladder lacked several feet of reaching the frightened women and Policemen Knapp climbed over the fire escape. Wrapping his arms about the supports he held one end of the ladder while Policemen Wheadon, Crook and Donohue held the other. Mrs. R. G. Bachman, wife of the president of the company, was taken down this way, as also were Miss Katie Mandenmarch and Miss B. M. Moore, a stenographer employed by the optiscope company.

The flames spread to the fourth floor before they were extinguished. The damage done to the building is estimated at \$3,000.

A case is now pending in Muncie, Ind., the outcome of which will be watched with interest by a great many people, especially those in the moving picture show business.

The case is a damage suit of the Vaudelle Amusement Company, composed of Ernest Miltonberger, Jacob D. Miltonberger and James Howe Leffler, against the Globe and Rutgers Fire Insurance Company, through Benbow & Benbow, its local agents, and is being tried in the court of Squire Gray. Damages to the extent of \$10,000 are asked.

On the evening of April 24, while the Vaudelle Theater, a place of amusement devoted to the exhibition of moving pictures,



"ARCO"
HIGH GRADE IMPORTED GERMAN
CARBONS
The new Carbon for Moving Picture Machines
Quality Unexcelled
L. E. FRORUP & CO.
Sole Importers
235 Greenwich Street, NEW YORK

Harry Davis' Film Exchange
347 Fifth Avenue, PITTSBURG, PA.

SELLS

Second Hand Films in First Class Shape

RENTS

Latest, Best & Newest Moving Pictures Made
and all the Paraphernalia.

GUARANTEE SATISFACTION

**THE WILLIAM H. SWANSON & CO. HABIT
Of Having "What You Want," "When You Want It."**

Has won for this, the biggest of all film renting houses its much merited reputation.

WILLIAM H. SWANSON

has purchased the interest of his former partner and the business which has been the most extensive of its kind in the world, has been enlarged in every way.

We will, in order to get personally acquainted, as well as present the opportunity to prospective customers of looking the ground over fully, pay one-half your transportation within a radius of seven hundred miles of our Chicago office, if you place your film contract with us. This applies only where you actually come to see us and we must be advised by letter, or wire, of your coming.

BRANCHES ARE BEING ESTABLISHED

in a number of the largest cities throughout the United States.

OUR SOUTHERN OFFICE:

Wm. H. Swanson Dixie Film Company, at New Orleans, La. Opened September 10th, Jesse C. Kelley, Manager.

NEW YORK CITY, Room 1212, 116 Nassau Street.

George F. Parker, Manager.

Look! Our New Proposition

Of renting entire outfits, consisting of choice of either Power or Edison Machine, operator and film changes, will interest all film users as it relieves our customer of all worry and responsibility. Let us do the worrying, we have expert picture men to do that for you. We assume all express charges, furnish all condensers, carbons, take care of your repairs and require from you no Film Bond.

**THIS OUTFIT AND THREE CHANGES OF FILM, \$60.00
FOUR CHANGES, / 65.00**

Swanson takes the worry off your shoulders and furnishes you with the Box Office winners. A two cent stamp will get you acquainted with him.

**WM. H. SWANSON & CO.,
77-79 South Clark Street, Chicago, Ill.**

CHICAGO, ILL.

J.B.—I, personally, can truthfully state that WM. H. SWANSON & CO. save a Car-load of Moving Picture Machines in stock—P. C. McCARAHAN, Chicago Manager, *The Billboard*.

in South Walnut street, was crowded, with patrons, an expensive film, "The Passion Play," caught fire and was burned. The Vaudeile concern carried the fire insurance with the Globe and Rutgers Company, but the latter refused to pay for the burned film, contending that the film was the property of a Chicago film exchange, and merely rented to the Vaudeile Company, and that while it had been burned it was not the property of the local theater and therefore was not insured. The insurance company on these grounds flatly refused to pay one cent for the loss of the film. The Vaudeile was compelled through a contract with the film exchange to settle for the film.

The proprietors of Muncie moving picture theaters are greatly interested in the outcome of the suit, as they likewise might lose considerable money by a similar experience. The film exchanges demand and are given a money guarantee that all their property shall be returned in a good condition. If a decision is rendered favorable to the insurance company it will mean that the theatrical people will be without protection in the matter of films, and that each film destroyed in any manner will be their loss.

Most commendable indeed in the trend of the moving picture shows towards the goal of enlightenment and education.

Elmira, in the past year, has had all sorts of pictures offered for the purpose of attracting nickels from their pocket hiding places, and the experience of the year has shown the picture machine men that the people are demanding a higher class of pictures.

This was demonstrated recently when the "Passion Play" turned away hundreds of people eager for the education that came with the witnessing of the reproduction. And more recently it has been further demonstrated when "Paul Revere's Ride" proved one of the most successful films ever offered to this city.

Now there are following some other pictures of educational, historical and literary interest.

And so the picture machines are coming to their own. Their real value and usefulness has been found. Along these lines they can make for good just as potently as, by the offering of these films, which have been proscribed by the authorities, they make for evil.

Let us have more of this sort of thing. Let the promoters of the picture machine enterprises really enter the ranks of the educators and work to uplift the minds of the people at large. This is but the opening wedge for the introduction of machines as part of our regular educational system. It may be safely predicted that a few years hence will see their incorporation in the schools as part of the essential paraphernalia for the instruction of pupils in matters historical.

So long as the little picture theaters throughout the country break away from the silly and the sensational pictures and offer those which are of real value and of live interest they will be deserving of the support necessary to make them profitable enough to insure their continuance.—Elmira (N. Y.) Gazette.

Lynn, Mass.—Moving picture houses, of which there are ten in the city, will not be permitted to open their doors hereafter on Sundays until 5 o'clock in the afternoon, according to an edict issued by Mayor Barney, and if any proprietor attempts to defy the order the police will be prepared to immediately close the so-called theaters. In addition to fixing the hour at which performances must begin, Mayor Barney states that he will not permit Sunday evening entertainments of any description unless the entire proceeds are devoted to charitable purposes. The intervention of the Mayor in the moving picture house made created excitement among the managers, and before this trouble, which has been brewing for the past three weeks, adjudicated it is very probable that the Mayor will inform the picture house proprietors of the details of the stipulations to which they must conform. It is claimed that the picture houses have kept many people away from religious services and the number of patrons of such amusement places has grown so large that the Mayor felt certain restrictive measures were necessary.

The question whether a license should be granted the Albany, a moving picture theater at 20 Munroe street, Lynn, Mass., conducted by Henry Goldberg, has been decided by Mayor Barney in favor of Goldberg. Frank S. Whitten, of whom Goldberg leased the building, and W. H. White, another occupant, asked that Goldberg should get a license, because the insurance rates of their property were increased by having a moving picture place nearby. Mayor Barney decided to grant the license, the State Building Inspector having ruled that the place was safe.

The State Department of Wilmington issued certificates of incorporation to the Quaker City Amusement Company, another

corporation which is to engage extensively in that popular amusement business of operating nickelodeons. The company is authorized to manufacture, buy, sell and operate moving picture machines. The capital stock upon which taxes are paid at the outset is \$35,000.

Alfred L. Simpson, New York; to manufacture lantern slides, photographer; capital, \$5,000. Incorporators: Mortimer Levy, 1239 Madison avenue; Louis W. Osterweis, 17 East Eighty-seventh street; Walter S. Dreyfoos, 42 West Eighty-fifth street, all of New York.

Many complaints have come to Mr. Elmdorf, the noted lecturer, since the booklet announcing his lectures on "Old Mexico" have been circulated. One of the motion pictures to be shown is a bull fight before the young King and Queen of Spain. Mr. Elmdorf always has been a subscriber to the funds of the Society for the Prevention of Cruelty to Animals, and says that he would not publicly exhibit any picture that would offend the most sensitive person.

Every afternoon at 3 o'clock a crowd of over one hundred boys between the ages of 6 and 15 may be seen in the assembly room of *The Sentinel*, Knoxville, Tenn., eagerly awaiting the beginning of the moving picture show which is daily afforded for their amusement. The boys prove an appreciative audience and their shouts of laughter and applause may be heard some distance. It is a novel sight to see so many of the boys together and it has filled them with enthusiasm for their work. Soon after they may be seen on the street, rushing here and there, selling the papers or making prompt delivery on their routes. The moving picture performance is of high grade and usually abounds in funny situations. The equipment for it is good and the shows are well put on. The shows are given free to every boy who handles *The Sentinel* and the number is increasing daily. For the use of the boys games are also furnished, which they have much enjoyed, and a circulating library of about two hundred excellent boys' books. The assembly room and books and games are in charge of a committee of the boys and they take great pains in keeping good order.

[A straw shows which way the wind blows, and the above the power and influence of moving pictures.—Ed.]

Cleveland, O.—Detectives detailed to investigate moving picture shows must show real ability as art critics. Recently the police prosecutors refused to issue a warrant charging Louis H. Recht, manager of the Dreamland picture show at 703 Euclid avenue, with showing pictures of crime.

Now the plain clothes patrolmen and detectives are delving into volumes on "The Period of the Renaissance" and "Tones and Colorings of Rembrandt." Essays on the drama are in great demand.

"If they expect us to know the difference between a mere stage murder and one of those pictured on the films that might injure the youthful mind we've got to study up," declared one detective.

In Chicago as an unexpected finale to the entertainment in a five-cent theater at 431 West Madison street a moving picture machine exploded. Its two operators were burned, one of them severely, and 200 women and children spectators, filing from the playhouse, were thrown into an excited stampede for the exits. Several added to the alarm by yelling "Fire." A few children were knocked down, but none was seriously injured. Robert Burns, 16 years old, 1433 West Ohio street, and Wilbert Turner, 25 years old, 849 West Jackson boulevard, were the injured operators. Both were burned about the face, neck and arms. Burns' condition was said to be critical. A short circuited electric current is believed to have caused the explosion.

A fire, which did but slight damage, occurred in the Bijou Theater, in the Spooner Building, on North street, last week. The blaze was caused by one of the films in the picture machine taking fire from an electric wire and some excitement was occasioned about the place.

The second performance of the evening had just nicely begun and the Miles Standish picture was being shown when the film was ignited. Robert Blakeney was operating the machine, which is stationed in a balcony over the front entrance. This balcony is fireproof, and there was no danger of the flames spreading into the main auditorium, but the smoke from the burning film poured through a small hole into the theater proper and someone gave the cry of fire. Edward F. O'Connor, the vocalist at the theater, was on the stage at the time, and he endeavored to quiet the people and told them there was no danger, but the women, of whom there were many in the audience, left their seats and

NEW ESSANAY FILMS

OUR FILMS ARE DEPENDABLE

BOTH FOR PHOTOGRAPHIC QUALITY
AND ATTRACTIVENESS OF SUBJECT

BE SURE AND GET THIS ONE:

Where is My Hair?

A Rollicking, Running Laugh and Hair-Pulling Picture that will prove entertaining with every audience.

Several weeks have elapsed since we issued our last film subject, which time we have utilized in improving our plant and facilities for taking new subjects, and we now offer the first picture issued since our improvements have been completed. The result well satisfies us with our newly equipped studio and developing rooms, and we feel assured you will agree with us when you have seen "WHERE IS MY HAIR?" a picture which we believe will establish us a higher prestige than that which we have already attained in the film industry.

WHERE IS MY HAIR?

This new subject is too funny for description. Imagine the humor that can be derived from a crabbed old man who is entirely bald, and loses his precious wig out on a window sill for an airing, only to have it stolen by another bald-headed man. Such was the case, and every man who had the misfortune to have a wealth of hair had to undergo the painful experience of having it severely pulled. While "baldy" was out scouring for his lost treasure, everyone who came in his path got it, and got it good, until finally a copper who chanced to have his head sticking around a corner gets a yank which starts him "hot-footed" after our hair-puller, and behold, a fellow who chances to be wearing a wig comes in his way, the wig is snatched off, and "baldy" laughs with delight, thinking he has recovered his hair. The poor fellow who is left bald-headed is grabbed by the cop, as minus his hair he resembles the one who did pull the officer's locks.

Length, 400 ft. Code, Montebey
Price, 12c per foot

NEXT WEEK.

OUR CHRISTMAS PICTURE, ENTITLED

"A Christmas Adoption"

A pathetic Yule-tide story nicely fitted to
Christmas time and perfectly usable
at any period of the year.

SEE DESCRIPTION NEXT ISSUE THIS PAPER

ESSANAY FILM MFG. CO.

501 Wells Street, Chicago, Ill.

**OUR SUCCESS IS THE RESULT OF
FURNISHING THE BEST**

FILMS

in America. If you doubt this statement, try our new quality service and be convinced. As a money getter it is unequalled. Everything for the moving picture show carried in stock at Main Branches and branches ready for prompt shipment.

WE GUARANTEE TO NEVER REPEAT
Special price on Opera Chairs. Pathé's Life of Christ, 314 feet, hand colored. Try it. Be surprised.

O. T. CRAWFORD FILM EXCHANGE CO.
Gayety Theatre Building, St. Louis, Mo.



EDERHARD SCHNEIDER'S
"MIROR VITAE"

The Machine with 100 Features

**Flickerless, Steady, Safe and Easy
FINEST IN THE WORLD.**

Manufacturer of specialties
a Machinery, Films and Slides,
Cameras, Perforators, Printers,
Lenses. Film Rental and all Sup-
plies.

WRITE FOR CATALOGUE

109 East 12th Street, - - New York City

SWAAB'S

Films and Machines
are the only reliable, they're guaranteed

SOLE AGENT FOR

POWER'S CAMERAGRAPH

Edison's Kinetoscopes

336-338 Spruce St., Philadelphia, Pa.

FILM RENTERS

**Are You Satisfied?
with Your Service?**

We are one of the pioneers in the film rental business and our customers stay with us. Increased facilities place us in a position to give equal satisfaction to a few more. Write, stating your wants.

Chicago Film Exchange

129 East Randolph St. Dept. F. CHICAGO, ILL.

Local and Long Distance Telephone
Central 6601

Exclusive Selling Agents for
The Vitascope

made a rush for the doors. In order to prevent a stampede Mr. O'Connor opened the rear exits and many people passed out through them. No one was injured in the rush and the alarm was entirely uncalled for.

There was considerable smoke in the room; it made its way through the ventilator in the front of the building and someone who was passing through North street turned in an alarm. This brought the fire companies to the scene, but the services of the firemen were not necessary, although deemed advisable to use chemicals in extinguishing the burning film.

The magazines in which the films are kept, while the pictures are being exhibited, are absolutely fireproof, and the balcony in which the machine is operated is lined with sheet iron, so that there was no danger of the flames getting outside the enclosure.

The machine was badly damaged, the loss amounting to about \$700. A new machine was at once ordered by telegraph and was received in time for the performances to go on as usual next day.

Chief Charles Higham made another inspection of the theater and he announces that the place in which the machine is located is absolutely fireproof and there can be no danger at any time. The films are of celluloid and might be ignited through accident, but the management of the theater has taken extraordinary precautions to ensure the safety of the patrons of the place, and gives assurance that there was no occasion for a general alarm being turned in Tuesday evening.

The first round of the alarm sounded box 15, and Phoenix patrol and a number of people went to that box, which is located at the corner of North street and Lew avenue.

Two rosaries, which were lost during the excitement of the fire, await their owners at police headquarters.

[If all managers would use the same precautions, all need be scared would soon pass. We commend the proprietor of the Bijou as an example.—Ed.]

NEW PICTURE SHOWS.

Crookston, Minn., is to have a new moving picture show house. Messrs. Fred Simmons and Joseph Nault agreed to lease the building now occupied as a music store. They will start a first class moving picture show and may decide to put on vaudeville acts. They will call it the Lyceum Theater and will run a clean up-to-date show.

Another moving picture show will be installed in Albia, Iowa. E. Mart Noble, W. T. Worth and Carl Hammond having formed a company and are preparing the room at present occupied by the Hammond music store. The moving picture show that has been in operation for some weeks has been coming money and the Albia men feel that they will get their share.

Adrian, Mich., is to have another five-cent show in the near future. H. E. Haynes has leased a building on South Main street and will have installed an up-to-date moving picture show. A stage is to be fitted up in the rear, and 100 of the best opera chairs installed, which will make an ideal little theater. The program will consist of the best moving pictures obtainable as also illustrated songs.

Work on the new motion picture palace on Market street, near Market square, is rapidly progressing. The building will be one of the prettiest, as well as the best equipped of any to be found in this section of the State.

The Empire Theater, Atchison, Kan., has been sold to Dr. James Merritt, of Oklahoma City, who will open it as a moving picture house.

The New Eureka Five-Cent Theater opened at 34 Court street, Cohoes, N. Y. George H. Roberts, of Massachusetts, manager. High-class pictures, illustrated songs, etc.

Maurice Boom, with Al Fields, will open a second United Theater, with moving pictures, illustrated songs and three vaudeville acts, beginning December 16. The new establishment, which will be operated in conjunction with the house of the same name in Grand street, occupies a store on Avenue A, near Seawall street, New York. The premises were formerly given over to department store.

Santa Barbara, Cal., has two moving picture houses, both 10 cents and 15 cents admission; reporting doing a good business. The Theater La Petite; J. E. Skaggs, lessee; C. J. Martin, manager; Paul Denson, pianist and song illustrator; seating capacity, 400; has been running since March last with two shows a day and Saturday and Wednesday change (3 reels and 2 songs) have had a very successful season.

The Victory Theater; C. A. Riffe, manager; seating capacity 350; two shows daily; weekly change, 4 reels and 2 songs; reports good business.

The Santa Barbara Opera House, management of Doyell Shaw, closed Saturday, November 30, after a two weeks' successful run of vaudeville and only one reel of pictures.

So far the moving picture show business upon this Coast has not felt the effect of the money scarcity and general business depression, and new moving picture houses are continually opening in the larger towns.

"The management of the Wonderland, 711 Canal street, requests the presence of the Editor of the Moving Picture World at the special performance of the original Passion Play given for the benefit of the public school teachers of New Orleans on Wednesday and Thursday evenings, December 11 and 12, 1907; the first performance beginning at 7 o'clock, the second at 8 o'clock and the last performance at 9 o'clock. Prof. Wm. F. Wood, of Chicago, will lecture at each performance. This card admits three persons."

[We thank the management for the above invitation, but distance is too great for us to attend. We commend the idea to others.—Ed.]

I. W. Ullman, of the Consolidated Film Rental Company, who import the celebrated Italian Cines films, is on his way to Europe. It is his intention to open branches in London and Paris. This augurs well for the future prosperity of the firm.

Alfred Weiss has removed his film renting business from Third avenue to 219 Sixth avenue, New York. While one of the youngest firms, Mr. Weiss is old in experience, having been for the past fourteen years one of the few jobbers commissioned to carry the Edison Phonograph. The experience gained in handling records and the methods adopted he is using to carry on the film renting. He intends to conduct his business on the system of a one-price line, so that all customers will be treated alike. Associated with him in the business is Mr. L. M. Smith, one of the old-time veterans and who has grown up with the profession, who is acting as general manager.

THE SUNDAY SITUATION IN NEW YORK.

Thirty-five managers, representing practically all the theaters, the opera houses and other places of entertainment in New York, decided at a meeting at the Hotel Astor to unite in giving New York an absolutely closed Sunday. There will be neither vaudeville, orchestra, operatic concerts nor any other entertainment of any description given on a stage.

This decision was reached a few hours after Commissioner Bingham had given to the reporters his general order directing the force to shut up the amusement places. The Commissioner said that Judge O'Gorman's order barred practically everything in the nature of a Sunday performance, from a moving picture show at the Y. M. C. A. to a symphony concert at Carnegie Hall. He thought that private entertainments such as are given by the Liederkranz on Sunday nights would come within the scope of the ruling made by Judge O'Gorman. It is understood, however, that no attempt will be made to prohibit music in the hotels or restaurants. These are regarded as clearly outside the law.

Police Commissioner Bingham December 7 issued orders which, if executed, will make to-morrow as blue a Sunday as any of the days in "ye olde New England time!"

"No public entertainment of any kind, class or quality is to be permitted!"

That is the order.

And the Commissioner explained to the nineteen inspectors of police that "public entertainment meant anything which entertains the public."

Even Professor Felix Adler's little concert before his sermon to-morrow must be squelched by the police. It is classed as a public entertainment, under the ruling early in the week of Justice O'Gorman, in the Supreme Court.

It has been the custom of the Educational Alliance to give a harmless little entertainment Sunday afternoons, at which one or more soloists appear. The police are instructed to prevent that concert.

All roller skating rinks are to be suppressed to-morrow. All dances must be stopped, and that will affect about 700 dance halls on the East Side alone where every Sunday the residents make merry.

All the moving picture shows must stop; no singing in beer gardens, no benefit performances, and the Settlement Workers will be arrested if they attempt to entertain the poor people of their community.

Commissioner Bingham called all of the nineteen inspectors before him to give them his interpretation of Justice O'Gorman's decision, and the result was that he read to them an eighteen-hundred-word order to suppress every form of public entertainment.

"The ruling is perfectly plain," he said; "there can be no equivocation. It covers every form of public entertainment of

NEW FILMS

NEW CONCERN

AND A

NEW SYSTEM

of serving our customers with the latest films at the right price.

We carry everything as made in films, and furnish beautiful colored signs with each subject.

A complete stock of Powers and Edison's machines always on hand.

Send for Our Illustrated Catalogue.

ALFRED WEISS

FILM EXCHANGE

219 SIXTH AVE., bet. 14th & 15th Sts., N. Y.

Telephone, 5191 Chelsea

SELIG FILMS

A NEW, COMIC AND MYSTERIOUS FILM

MIKE THE MODEL

Length about 600 feet

Code Word, Amode

THE TIN WEDDING

Length about 810 feet

Code Word Atin

What is Home Without a Mother-in-Law

Length about 600 feet

Code Word Atare

In preparation and shortly ready for delivery, the romantic drama

"SISTERS"

a reproduction of the world famous French play the

TWO ORPHANS

presented with careful attention to the minutest details, gorgeous costumes, beautiful scenery, and complete professional cast.

THE SELIG POLYSCOPE CO. (INCORPORATED)

48-45 Pock Court, CHICAGO, ILL.

every kind and class, and they must all be stopped. We are not to inquire into the merit of the law. We are to execute the law as it reads."

"Now, that order and that decision mean simply the stopping of any public entertainment or performance of any character in a place of public amusement on Sunday; that is the keynote. And it won't be often that you will have to exercise any discretion at all. 'All performances of any character in a place of public amusement' is the way that that decision reads. Now, that covers Carnegie Hall as well as the one and five-cent vaudeville and moving picture shows.

"It covers roller skating and it covers benefits like that one they want to get off at the Hippodrome. They will spring on you that certain shows are for charity; well, it is up to them to prove it is charity, not us. 'All performances of any character in a place of public amusement,' the decision says.

"The Y. M. C. A. entertainments on Sunday nights are performances in a place of public amusement, and while they are run for the purpose of getting boys and young men off the street, under the decision it is no go; it puts out the Educational Alliance with their little arrangement that goes on Sunday nights, because it is a place of public amusement. Then, in the course of the Judge's decision, he says: 'It prohibits public sports, exercises or shows'; that cuts out the Celtic Park, for instance, although it is a nice clean show.

"We have no discretion whatever as the law is laid down. It cuts out all games of football or any other kind of ball. Naturally it cuts out that bicycle race at Madison Square Garden until 12:01 Monday morning, and the authorities of the Garden have been warned of this.

"They promise this year to have the inside of the Garden well policed, and say they have taken the necessary precaution to prevent the scenes of last year. If they have not done so, the strong hand will be put on that bicycle race."

"Does it cut out dancing academies?" one of the inspectors asked.

"All performances and entertainments in places of public amusement," is the decision and that takes in dancing academies. "Just to repeat once more: This thing is far-reaching; it is sweeping; it is perfectly plain and everyone must be given a fair deal and treated alike."

"Some of the theater men wanted to make a test case, wanted to have an arrest, and I sent them to the Corporation Counsel. He writes back that he does not approve of it, because it is to a certain extent a violation of the decision, and it would be conflicting with the law, and, therefore, the keynote is, absolutely no arrests unless forced to put your men by the theater; let it be understood that all the theater men have had notice and let it be understood that there will be no show. The presence of a couple of men in uniform there will probably indicate it, and the people will ask questions. The reply will be, 'There will be no show,' and if they go in, let them go, for you have no authority to stop them.

"But you will arrest the first bunch of actors that appear after the curtain rises, and if they keep it up you will arrest the next bunch, and you will arrest the ticket seller and anybody else you can get hold of in the office, including the manager and proprietor. Do not be silly or domineering, but say simply, 'These are our orders.'"

DOWN WITH "BLUE LAW TYRANNY" CRY LABOR MEN, 250,000 STRONG.

Representatives of 250,000 union workmen, at a meeting Sunday at the University Settlement Building, Rivington and Eldridge streets, declared that the people themselves should be allowed to be the censors of their Sunday conduct, within reasonable limits.

"Open the theaters," exclaimed President Henry De Veaux, of the Actors' Protective Union, and the applause was long and hearty. Resolutions were adopted, saying:

"Whereas, Justice O'Gorman has rendered a decision creating a puritanical Sabbath, and

"Whereas, The said decision sets at naught the fundamental principles of our government, to wit: Equality before the law and the pursuit of happiness and creates a class distinction by permitting a certain few to follow their pursuit of happiness, while denying the same right to a large majority, and
"Whereas, The enforcement of these laws will create a world hardship upon the thousands of citizens in our community, who, by the closing of theaters and places of amusement, will be barred out of employment, . . . such as actors, musicians, bartenders, waiters and indirectly a large number of trades too numerous to mention.

"Resolved, These puritanical laws simply cloak hypocrisy; . . .
"Resolved, by the Central Federated Union of Greater New York, to use all of our influence and endeavor to the end of obtaining the abolition of the entire tyrannical blue laws and

call upon all liberty-loving citizens of this community who favor fair play and justice to act with us."

In advocating the resolutions President De Veaux said:

"I have every respect for clergymen, but I do not believe in their right to be intolerant any more than any other class of people. The clergymen themselves work only on Sundays and they have no objections to the people working in their own churches on Sundays, such as the firemen, the janitors and the engineers. I never knew of these people who are so anxious to close the theaters on Sundays helping to bury a musician or an actor who died in poverty. I understand that even some of the churches have been giving vaudeville performances on Sunday."

Mr. De Veaux quoted the Rev. Dr. Curry's interview in the *World*, saying:

"Father Curry says that this kind of drastic legislation like the Sunday closing law does more than anything else to drive people into saloons, and he is right."

Eugene Canavan, representing the 1,500 musicians who were left idle Sunday, said:

"I represent an union that suffers more than any other because of the closing of the theaters. The law should be repealed at once. The Aldermen should be appealed to as well as Mayor McClellan and Governor Hughes."

The resolutions were adopted without a single protest.

MORE THAN SIXTY THOUSAND PERSONS DEBARRED FROM THEIR WONTED RECREATION.

The East Side Sunday was one continuous wail because of the closing of the Sunday theaters. For years it has been the custom of the head of the family to take his wife and children to one of the Yiddish playhouses. This enjoyment was denied Sunday.

There are three big Yiddish theaters on the East Side, the Kalisch, formerly the Windsor, the People's, and the Grand Street. Besides these there are forty smaller playhouses. More than 60,000 people had attended the Sunday afternoon and evening performances at these playhouses, and each of them was closed as tight as a drum Sunday. Now and then a policeman would appear, but he found the law was being obeyed to the letter.

"If those who brought about this severity of the law," said former Commissioner Jacob Katz, "would take a walk through the East Side to-day and see for themselves the injury the closing of these harmless places of amusement has done, they would open their eyes. In almost every street corner I saw a crowd of young fellows at a lost what to do with themselves. They would have enjoyed their afternoon at some playhouse. Thousands of parents and the children at home were also miserable because of the loss of their Sunday enjoyment. The decent folk of New York are being punished. We should see that these decent places are opened so that Sunday, which is the people's day, can be enjoyed by the people as they deem best."

Thousands of East Side Germans also missed the Atlantic Garden, on the Bowery. This respectable German institution was compelled to close down its sacred concert, and its patrons went away indignant.

All in all it was an unhappy Sunday for the great East Side population. The streets were crowded with people, who talked about nothing except the closing of the places of amusement.

The police closed up all the dance halls.

Regulations for the storing, manufacture and exhibiting of films are getting more stringent every day in the Continent. Germany has followed the lead of Norway, Sweden and Denmark, whereby every film subject has to be passed by a police censor before it is exhibited in public. This is the direct outcome of the Continental style of subject. Some of the ideas need censorship, for some of them are not quite the sort of thing we should take our wives and sisters to see, to say nothing of the baneful influence on the minds of young children. Now German officialdom has gone a step further. Notice has been served on all who deal in films that they must, in future, only occupy the TOP floors of buildings, and that those who stock films can only do so in buildings that are fireproof, and specially adapted for the purpose. This is certainly O. T. warm. British red tape is bad enough, but the German tape—we don't know what color they use there—is apparently worse in some respects. We often grumble at municipal regulations in this country, but our position is Elysia when compared with the trade abroad. Let us all set our houses in order. Let every man and dealer take every precaution against the fire fiend. Let every operator be proved competent to have charge of a machine and films, and incidentally the lives of hundreds of people who are watching his pictures. This is the only way to prevent stringent regulations. *Cinematography and Bioscope Magazine*.

Correspondence.

An Operators' Association Wanted.

Austin, Minn., December 2, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—I note your articles in the last two issues of the MOVING PICTURE WORLD about the Operators' Association. I herewith offer you all the encouragement that is possible, and believe it is a just cause for all operators that have to work for their living. This association should make it a point to protect the managers as well as operators, should furnish all its operators with slides that show that the machine is operated by an experienced person. Operators should demand good wages and be responsible for all damage done to either machine or films, as my experience has taught me that a careful operator need not have any fires or other damage, if he would only inspect his films and machine, and if not in perfect order refuse to run it, for he cannot do justice to himself or machine in that case. If we would all do this we would have a great deal better system. I blame the operator for all fires, etc., for he is drawing his salary not only for turning the crank, but for the welfare of the machinery intrusted to him, as well as film. Wishing the association the best of success (I am willing to join a real one any minute), I remain,

Respectfully yours,

W. J. MAHNKE,

Manager Gem Family Theater.

Philadelphia, Pa., December 4, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—As per your able editorial in November 30 issue of the WORLD, I recognize the importance of a permanent organization of cinematograph operators, not only for the purpose of regulating on a fair basis (depending of course, on location and hours), salaries, but also to restrict the employment of incompetent operators, who are not only a menace to the public safety, in case of accident, but a detriment to the film renters themselves, as we know from our own experience, having numerous films returned to us scratched and torn, and we have invariably found it was caused by a man (or boy) who was gotten "a little cheaper" than one of the men whom we had recommended as operator.

These things hurt us all, and I think it would be of general advantage to the trade at large as well as to the operators to organize a union, having as one of its prerequisites that no one with less than a year's actual experience and sufficient electrical knowledge to meet the unforeseen but possible accidents to machine or wires, shall be eligible for membership, and that a list of such practical operators in each city be placed on file in your office and a copy furnished the fire commissioners, and a traveling card furnished each operator from his local road recognition.

If you will furnish me with a list of such competent men as come within your knowledge, I will communicate with them, either personally or through the agency of your journal, and draft a preliminary set of by-laws to be acted upon by majority vote of the operators throughout the country, or by meeting of delegates, as may hereafter be agreed upon.

If you will give this letter such publicity as you deem advisable, either verbatim or in paragraph, I deem it will be "for the good of the service." I remain,

Very sincerely yours,

JACK MANNING,

Film Department, Cahuff Film and Slide Renting Company,
Philadelphia.

TRY VAUDEVILLE

with your pictures. They are loving without vaudeville—that is what all the managers say. We are looking vaudeville acts for over 100 picture shows. Get a simple act for \$35 or double act for \$65 per week, that will change on Thursday and give from four to six performances daily. No fee.

SOUTHERN VAUDEVILLE AGENCY, Paducah, Ky.

The Kinematograph and Lantern Weekly

The only English paper devoted entirely to the projection trade. American buyers desiring films will find the most detailed and best informed description of the new subjects in the 'Weekly'.

American manufacturers will find it the best medium through which to reach the English markets. We guarantee our circulation in Great Britain, on the Continent and in the Colonies.

Ad rates may be obtained through the Moving Picture World, which is authorized to accept advertisements for us.

Subscriptions \$5.75 per annum. Specimen copies free on application.
E. T. HERON & CO., 9 Tottenham Street, LONDON, W.

THE IMPERIAL
MOVING PICTURE CO.

WM. S. MILLIKEN, Mgr. N. R. 'Phone 184

301 River Street, Room 504 - Troy, N. Y.

FILM RENTAL SERVICE

Not the Cheapest—but the Best.

EVERYTHING IN MOVING PICTURES

Power's Cameragraphs and Accessories in Stock

Carbons—all sizes Tickets, any quantity, on hand

WRITE _____ 'PHONE _____ WIRE _____

\$\$-THE NEW RHEOSTATIC INDUCTION-\$\$

Save one-third your electrical bill in \$\$\$

Not having the capital to manufacture the above, I give you the benefit of the following offer: We'll send you complete plans and specifications, so that you can construct the NEW RHEOSTATIC INDUCTION, upon the receipt of one dollar. Something every M. P. man ought to know and cannot afford to be without.

Address, H. A. Mackie, 254 Main St. Buffalo, N. Y.

New York Film Exchange

WILL C. SMITH, Mgr.

Moving Picture Machines, Films and Supplies

Largest Stock in New York City
Immediate Deliveries GuaranteedTwo Shop-worn No. 5 N.Y. App. Power's
Cameragraphs at a bargain

Expert repairing at short notice

7 EAST 14th STREET - NEW YORK

Clune Film Exchange

727 S. Main St., Los Angeles, Cal.

Everything in the Moving Picture line

Film The Very Latest
From all Over the World
Best of Service Quick Delivery Film

Song Slides and all supplies for the lantern

All Makes of Moving Picture Machines

WANTED.—Moving Picture Camera and Printing Outfit.
State make, condition and price. D. Shea, 209 E. 80th St., N.Y.

Film Review.

Biograph releases this week "Dr. Skinum," one of the absurdities of film work. Nature works wonders, but science goes her one better, and while criticising her works essays to, and at times succeeds in improving her products. The verity of this assertion we show in this Biograph farce comedy. Dr. Skinum, the learned professor of physiology, dermatology, biology and all the other "ologies," boldly claims to correct any error of nature, be it ever so anomalous. The promulgation of this fact draws to his office a most startling variety of monstrosities, all anxious to submit to his esoteric powers, whereby they hope to become Utopian as to face and figure. In his suite are a number of cabinets, in which the mere confining of the patient works

wonders, transforming unsightly Calibans into beautiful Houris. The first to enter his *chambre mysterieux* is a tiny mite of femininity. The young lady is less than three feet tall, but under the professor's wonderful treatment she grows rapidly, and while she has now attained a condition of extreme pulchritude, she is placed in a most embarrassing position from the fact that as she grows tall and stately her gowns have remained *le memo*, reaching only to the knees—Oh, mercy! As an absolute antithesis of his first patient there appears a young girl who, though fair of face, must have been a lineal descendant from Teutobochus, the ancient giant king. She is at least eight feet tall and surely a "line of sweetness long drawn out." Placing her under a pile-driver, the hammer of which balances 3,000 pounds, the professor hypnotizes her and starts the machine. Bow

upon blow is rained on her shapely head until at last she emerges, a Naïad of symmetrical loveliness. Then comes a lady sporting a pair of pedal extremities that would surely cause Chicago to look to her laurels. These are quickly reduced from their amplitudinous dimensions to the possibility of a "Louis Quinze." The proboscis next requires the professor's attention, a handsomely dressed society lady appearing with a marcel wave on her nose. But watch the professor! While he is engaged with this patient the Gargantuan form of a woman comes waddling in. She looks like a balloon and moves along with the grace of the car of Juggernaut. She echoes Hamlet's plea, "O, that this too, too solid flesh would melt, thaw and resolve itself into a dew!" But Doc Skinum's the boy who knows what to do, and placing her on a stretcher, with a block and fall he lifts her onto the reducing table. He then turns on the current and through the pellucid vapor that arises we see the rapidly evanescent form of Elephantine Lizzie. The doctor having been called away by the lady with the distorted olfactory organ, whose footman had gotten into one of the cabinets and instantly changed to a policeman, forgets to turn off the fluid, and around goes the pointer on the indicator like the hand of a clepsidra, until, on his return, he finds poor Lizzie reduced to an infinitesimal modicum of her former self. In fact, she is about the size of a new-born infant. Here would be trouble for anyone but Skinum. So hurriedly placing her in the cabinet of beauty, she is transformed into a most charming duenna. These and many others are the amazing changes and cures performed by the old professor in the course of the film, which, as a whole, will prove a most effective cure for "blues" in the spectator whose good fortune it will be to view it, for it is unquestionably an assured laughing hit.

In "College Chums" the Edison Company have produced an excellent film. It starts off with the interior of the Girl's home—Jack proposes—The Girl accepts—The engagement ring—The kiss—In the park—Jack caught flirting with another girl—The college room—The telephone call—Jack trying to explain that the other girl was his sister—The Girl doubts—Jack assures her—Girl decides to call and see his sister. Jack in deep water—His chum Tom arrives—The explanation—A plan is made—Tom to be his sister—He dresses as a girl. The Uncle, Aunt and the Girl arrive—Tom is introduced as the sister—Tom as a girl has shocking manners. All off to see the college—The Uncle returns—(Miss) Tom meets him—He flirts with the Uncle—The Uncle falls in love with Tom—The kiss—Dancing and high kicking, when Aunt arrives on the scene—A hasty retreat. (Miss) Tom has a quiet smoke—Discovered by Aunt—The Uncle returns for more kicks and kisses, but the course of true love fails to run smooth. (Miss) Tom meets Jack's fiancée—Girls will be girls—They love, kiss and tell sweet secrets together—Poor Jack wild with rage—He succeeds in getting his fiancée out of the room—Ah! Retribution at last!—He beats and pounds little (Miss) Tom in a shameful manner—Horror of horrors, his fiancée arrives with Aunt and discovers Jack beating his sister—Tom gets all the hugs and kisses—Jack is a brute—A beast!—Jack leaves the room—The Uncle arrives—Jack shall beg his sister's pardon—The Uncle rushes after Jack, much to Tom's delight—The Uncle returns with Jack—A



FOR
MOVING PICTURE
THEATRES

MOTION PICTURE FILM

BURNS- MOIR

Length 1,000 Feet

**International Championship
Contest at London**

BEFORE the NATIONAL SPORTING CLUB

DECEMBER 2, 1907

Made by CHAS. URBAN TRADING CO.

Cabled advices from London announce the successful
taking of this subject.

We control the film for the United States
and Canada.

First prints expected to arrive about December 27, 1907



Kleine Optical Co.

32 STATE ST. 662 SIXTH AVE.
CHICAGO NEW YORK.

LA PATRIE BUILDING, MONTREAL, CAN.

wreck—He falls at Tom's feet asking for pardon—Jack loses his college chum. Moral!—Never be engaged to one girl while making love to another.

Another new Edison film is "Laughing Gas." Poor Mandy Brown! Oh, such a poth! achi! The dentist's office—"For de land sake, man, you done got to stop dis tooth achi."—Into the dentist's chair—"The fight—Mandy takes laughing gas—Out comes the tooth—Mandy delighted—She is more than delighted—She begins to grin—Then to laugh—She can't stop laughing—The gas is doing its work well—She leaves, still laughing. The street car—The car gives a hunch—Mandy lands in a gentleman's lap—She starts to laugh—She can't stop laughing—The car in an uproar. The German street band—Mandy stops to listen to sweet music—She laughs—They laugh—She breaks up a symphony in G. The street corner—Our friend the Dag is here—He tries to induce Mandy to buy—More laughter—Mirth to disaster—The broken images—An angry Dago—The police arrest Laughing Mandy and angry Dago. The Police Station—Laughter takes the place of Justice—Mandy discharged. An Irish argument—Laughing Mandy the peace maker. Home at last—The dinner scene—Mandy brings in the soup—She can't stop laughing—Everybody enjoys a hearty laugh except the soup which lands on the master's head—The breaking up of china. Mandy starts for church—She meets a colored masher—He likes her sense of humor—They both laugh—Also the moon. A colored church—"Brethren and sisters, let us pray"—But Mandy starts to laugh—Mandy breaks up the congregation. Merry, mirthful Mandy laughs on to the end, believing "That he who laughs last, laughs best."

The latest productions of Pathé are: "A Mother's Secret." The mother in this case is an unfortunate but pretty young woman who sews to support herself and baby, living in a squalid garret, where a kindly neighbor helps her care for the infant. Leaving her home, she lugs a huge bundle of work over to the factory, where, it is seen, the superintendent finds fault with her, refusing to allow her any more work. She begs and pleads earnestly, and she finally turns from the factory tearfully. Going out upon the street, a tall gentleman is attracted by her appearance, and soon makes bold to speak to her. She is surprised and puzzled when he gives her his card, inviting her to his home, but in the hope that it may mean a little luck to her, she goes to his home in the evening. Here she is now seen as she rings the bell at the door of a beautiful mansion, and she is promptly admitted by a man servant; he ushers her into the private room of his master, and they are left alone. He is soon making violent love to her, and the manner in which his manifestations are received is illustrated in the next picture, where, it is apparent, she is the mistress of his house. But another side of the story is seen when she, finely and fashionably attired, goes back to the house where her baby is, to give it, when afforded an opportunity, the love and tender care of motherhood. However, the child falls ill, and the woman who takes care of the tot sends a note to this effect to the mother; in the next picture we see the mother in the presence of the man who loves her. He immediately suspects her, and makes an endeavor to procure the note, but is unsuccessful. She goes straight to the room, and, donning street costume, hails a cab and is soon be-

ing whirled off towards her child. But her husband follows her savagely, and alighting at the house, soon bursts into the room. Here he finds the woman, her baby and another man; of course, he immediately connects the trio, but the man soon proves that he is only the physician who had been attending the child, and quietly withdraws. Left alone, the suspecting husband looks from the child to its mother, and soon the latter collapses, telling her entire story, how she had been shielding from him the fact that she had a child living. The man immediately changes his demeanor, takes the woman to him, forgives her tenderly, and kissing the child fondly, looks at the woman, as if asking, "Why didn't you say so before?"

"A Supper's Debut." A thriftless yokel is attracted by a sign advertising that suppers are needed for a certain theater, and on applying, is promptly accepted. A rather rough stage manager takes him in hand and begins his theatrical training by throwing him into a dressing-room, where, after comic efforts, he is transformed into a bold knight. He makes himself obnoxious at rehearsal, but is tolerated, and finally is ready for the regular performance. It seems, however, that for this occasion he has partaken freely of hot stuff, and now while the performance is going on, he per-

sists in stalking out on the stage, where the audience hisses him off several times, and the stage manager is frantic. The super is finally pulled off and thrown bodily into the wings. He makes his way into the flies above, and clambering across the confusing scaffolding, is soon directly above the stage. He leans forward, loses his balance, and the next second tumbles down on top of the actors. This time he is thrown forward across the footlights, but regaining his feet he goes off on another expedition and soon discovers the stairs leading to the cellar of the building. Here he begins to explore, when suddenly he steps upon an elevating trap which begins to ascend, and to the surprise of all, he emerges headfirst through the floor of the stage, arriving directly under a table, upsetting it and the actors who happen just then to be gathered around it. He is again given a good trouncing, and this time he is thrown out of the theater. The last picture is a close view of his face, which he distorts in comic shapes.

"Up-to-Date Burglars." While a burglar allows himself to be locked in a wardrobe, the other, posing as an expressman, delivers the piece of furniture at a fashionable residence, where the butler accepts it. It is carried into a room and left there, the butler and thief's accomplice going out. While they are gone, the man in the ward-

We Are Specialists in The Optical Projection Line and confine ourselves exclusively to Film and Song Slide Rental

We are not hampered by the endless amount of detail that is experienced by others who sell machines, outfits, supplies, etc., operate vaudeville and five cent theatres and do a little of everything else connected with the line. That's only one reason why we can furnish such

High Class Service

We are pioneers in the business and have in service from one to several of every desirable subject in both Films and Song Slides that have been produced, and yet, without the use of either large advertising space or circus talk, we have most of the time had all the customers we could supply and sometimes have many on our waiting list. The quality of our service does our advertising. We are increasing our facilities and

We Want Your Patronage

If you need a machine we can tell you where to get the right one at the right price, but, we want to furnish your films and slides. You prefer a specialist in medicine or in law, so let us show you what a specialist can do for the bank account of a five cent theatre.

Write at once for our Special Offer.

THEATRE FILM SERVICE COMPANY
Room 128, 85 Dearborn St., Chicago

THE NEW SANTA CLAUS SLIDES

Just the thing for
CHRISTMAS WEEK—
at all Nickelodeons and
Moving Picture Parlors

A set of ten beautifully colored lantern slides showing Kris-Kingle, his reindeer and his sleigh full of toys. They will delight the children. Order quick to avoid disappointment.

PRICE PER SET, \$5.00

MANUFACTURED BY

WILLIAMS, BROWN & EARLE
916-918 Chestnut St., Philadelphia

GAS Oxygen and Hydrogen In Cylinders.

Line Pencils, Condensers, Etc.
Prompt Service, Reasonable Rates
ALBANY CALCIUM LIGHT CO.
26 William St., Albany, N. Y.

TO DEALERS ONLY

**Condensing Lenses,
Objectives, &c., &c.**

KAHN & CO.

194 Broadway, - New York

STEREOPTICONS,

Moving Picture Machines, Slides,
Reostats; Big Bargains. I also
manufacture Double Lantern
Slide Carrier for the trade.

WALTER L. ISAACS, 81 Nassau St., N. Y.

PRINTING for

**PATHE NEW
PASSION PLAY**

also for the new Biblical Film

THE PRODIGAL SON

HENNEGAN & CO.

130 E. 8th Street, Cincinnati, O.

FOR SALE!

Pathe Cine Camera, Film, Perforator
and Printer. All in perfect order.
Price, \$1,000. Address,

LECTURER,
Care Moving Picture World.

robe comes out, gathers up all the valuables in the room, and then closes himself in again. Now his pal carries out the rest of the program. He comes back to the house, rings for the butler, and almost tearfully informs him that the wardrobe has been delivered there by mistake. Of course, it sounds plausible (backed up by a note), and they both go into the room and pack the wardrobe into the vehicle again. The pal, however, is overtaken by an officer, who insists on searching the spacious wardrobe; it is stood upright, and while the officer opens the front door the thief with the swag steps out through the back door; then, while the officer peers in, they lock him in it, cart it down to the river front and leave it overboard. In the water it is now seen, buffeted by billows, until a curious seaman finds it, and opening it, liberates the half-drowned policeman.

"Elephants in India." The first picture shows seven gigantic pachyderms being brushed down, cleaned, marcelled, manicured, etc., by their keepers. The toilet completed, the huge quadrupeds are next seen at exercise, where, at the word of their director, they execute a number of wonderfully intelligent stunts, among which are, balancing on their backs, and balancing and posing. In the next view two of the largest of the herd are pitted against each other in a ramming contest. A mahout mounted on each beast, they place their heads together and each endeavors to push the other back. The last view given is that of the elephants mounting a gangway to the top of a chute, from which each goes sliding down the way, finally splashing into a pond.

"Sailor's Practical Joke." Three seamen are drinking in a tavern. Finally, one of them, on drinking four rounds of two glasses each, drops as if dead. His cronies, alarmed, flee, and the landlady, unwilling to have a corpse to her credit, carries him to a neighbor's doorway and leaves him there in an upright position. A man falls over him, and apparently of the same disposition as the landlady, carries the limp form to another doorway. In this way the sailor, shamming cleverly, is carried to two more doorways, after which he is put into a vacant carriage; but cabby is not on good terms with corpses, so he takes it to a bath's dressing-tent on a beach. From here it makes another trip, and a few more find the sailor waking up in the water. He now makes his way back to the tavern, where he sees his cronies discussing his fate; he crawls under the table between them, and suddenly bobs up, after which all three join in a good long laugh at the joke.

"A Champion After All." A pretty stout man goes out for a duck in the pond, taking his dog with him. But while he is in the water his dog takes the bundle of clothes in his teeth and jumps in after his master. The man is angry enough to see his clothes spoiled, but resolves to act quickly; he lays the clothes out on the grass and lying down near them, he soon does off. A tramp now happens along and appropriates the garments, with many thanks to the sleeping owner. The man, on awaking, discovers his loss, and in his striped bathing suit goes out on a hunt. Suddenly, asleep on a bank, he sees a fatigued bicycle racer, his wheel beside him. The athlete's suit resembles that of the bath's in pattern, and soon the latter is speeding away, bearing also "number thirty-five." The race was designated by a placard. The rider follows the road, and is soon taken in hand by a number of trainers who have been assigned to "number

thirty-five"; they refresh him and give him a drink, then send him along on the course with cheers, for it seems that he is in the lead. He keeps up a good pace and soon the scene changes, showing the crowds waiting at the finish line. The riders come into view, the impostor "35" in the lead; on they come, but he holds his advantage, and crosses the line a winner. He is awarded the cup trophy, and soon adjourns to a neighboring cafe, on the shoulders of enthusiasts. But while he is there engaged, the real "35" ramps home, exposes the impostor, and the enraged crowd treats the latter accordingly.

"Music, Forward!" The above order is given by a lady in Colonial costume, and in march a group of five musicians, working industriously at their instruments. The directress stands them in a row, and taking the head off each, throws it onto a huge music staff and each becomes a note of the scale. The whole bodies appear again, after which the manipulator seems to wrap them up in a large sheet of music, which is then shown to contain nothing. The paper is rolled up again, and a cane is held, perpendicularly, in a horizontal position to the sheet, when the musicians, each about one-twentieth of the natural stature, issue from the paper and parade up and down the narrow stick. This done, a pretty effect in human notes, which are the players' heads, is shown, after which the little band and their directress march out again.

Whatever Tommy Burns may or may not have done, he has just now made himself the most talked of fighter in the world. The English papers have taken to the word American one bit. When Tom bumps their champion into the rosin dust he brought down a bit of their English pride with that finishing punch. Now the English papers are all over Burns, prolonging the agony with an idea of showing in moving pictures just how sadly lacking is the British fighter in ability and to help bulge his pocketbook. They accuse Tommy of going into the ring and fighting for moving pictures alone after he had looked the "squash" over. Tommy wasn't to be caught off his guard. He didn't bet a cent on himself, they claim, until he came back to his corner after the first round. Then Burns told his manager, Neall, that the Gunner was a dub and to bet the limit. Every time that the Gunner took on a saucy glare at Burns the latter would poke him on the nose and then work over to where Neall was picketed and tell him to bet. The more the Gunner tried the more Burns yelled for his handy man to get down the coin. He was so busy signaling him in the fifth that the Gunner managed to catch him and brought him down with a whack over on the American's classic nose. It bled, and Tommy immediately turned the bruised proboscis into focus of the moving picture machine. "Just think of the commercial news of that," yelled said the Englishman. "He wants all America and whoever else sees the pictures to think that it was a savage session that he had." Another time, in the third round they claim, the Burns pelted the Gunner in the "pit" so hard that the tattooed man took to the tulips with no chance to arise, once his courage deserted him. They say that Burns turned pale at the thought of spoiling the money value of the fitting views of his handiwork, and that he actually breathed a good, whole-souled sigh of relief when the poor old Gunner spread his legs under himself and struck a jaunt

English fighting pose again. Then Burns waited until the tenth round was all but over before he took it upon himself to chip the goggle-eyed gunneman on the chin. "Just to win these ten bets and to give the film as much of a spin as possible," prints one paper. Tommy, how could you? The film was taken by the Urban-Eclipse and Kleine Optical Company are their agents.

Lubin this week sends out: "Neighbors Who Borrow." Mr. Jones is a good-hearted fellow. When one of his neighbors asks for the loan of the sideboard and all the cut glass, Mr. Jones lends it to him. By and by all the neighbors ask to borrow something, until at last the house is stripped bare from cellar to roof. Even the baby has been borrowed. When Mrs. Jones comes home and sees the neighbors carrying away her household goods she makes them bring everything back, but oh! how this was done. Now starts a chase after the baby which is the funniest thing ever seen. At last the baby is found and poor Mr. Jones gets his.

"The Parson of Hungry Gulch." The parents of the young minister in their New England home are packing his trunk in readiness for his departure for the far West. Arriving at his destination, he is hailed with great merriment and in a moment of indignation gives his annoyance a well-directed punch in the jaw. He then proceeds to the interior of the hotel, where he applies for shelter, being followed by the man he struck. A yowling cavalryman enters in a game of faro with "Pike," the proprietor and an all-around gambler, and after repeated losses realizes that he has been cheated. In a few moments there is a flash of guns and the cavalryman sinks to the floor severely wounded. A lynching party is quickly organized, a rope is passed around the gambler's neck and he is dragged along by a cowboy on horseback. Arriving at a tall tree, the rope is thrown over a limb, and in another moment all would be over but for the arrival on the scene of the "Parson" and Pike's little daughter, who has led him there. It requires great persuasion to accomplish his release, and through the assistance of a friendly Indian he is given a horse and rides away with his child, while the "Parson" harangues the crowd, finally swaying them until they acquiesce as a matter of course from the scene. The next scene shows "Pike," who has been very near to death in his rude cabin surrounded by wife and child. The "Parson" enters and finally succeeds in saving one who was very far from the fold. "Pike" bows his head in prayer and promises to lead a better life. The final scene shows how the right man in the right place may work wonders. The "Parson" has actually captured the entire outfit. "Pike" and his family enter. He is now a different man and promises to be a good citizen. The "Parson" is the real stuff, with them and all show their great affection for him in characteristic Western style.

"Oh Me! Oh My!" After a strenuous night, and very little sleep, Mr. Feinheimer is going to work, but "Oh me, oh my," he is so tired. Every minute he has to stretch, yawn, and yawn, which gets him into all kinds of trouble. First on the street, then in a restaurant, then at his office, and at last at the theater, from where he is ejected

for disturbing the performance with his continuous "Oh me, oh my," which makes everybody yawn and gasp. You can see on his mouth when he says "Oh me, oh my." This is one of the funniest pictures ever created.

In "The Need of Gold," by the Vitagraph Company, the plot of the picture is laid in a mining camp of the Far West.

On a cot in a scantily furnished cabin a miner lies sick. His daughter, a very pretty girl, is attending him. A glance at the cupboard shows the supplies exhausted; the money bag is also empty. With this condition existing, and no apparent chance for the better in view, the girl becomes despondent, buries her face and weeps bitterly. Suddenly an idea seizes her. The Overland Coach will soon arrive, and by holding it up their suffering can, for the time being, be allayed. She tenderly covers the sick man, dons a rough miner's costume, tucks her long hair under the slouch hat, and fully armed she looks the part of a truly desperate character. Cautiously the resolute girl makes her way to the trail, hides in the bushes, awaiting the arrival of the stage coach. The distant rumbling of wheels warns her of its approach. As the horses turn a corner the robber steps boldly out, and at the threat of death, forces the passengers to alight and give over all money and valuables. The accomplished robber appropriates the horse of a cowboy who has accompanied the stage, and hurriedly mounting, rides away. But a few moments have elapsed when a band of cowboys, attracted by the shooting, ride up, take in the action, are informed the direction taken by the robber, and dash off in pursuit.

The scene changes to a rough telegraph office. The operator with a coterie of hangers-on, cowboys, miners, etc., are swapping yarns when their conversation is interrupted by a clicking of the telegraph. "Overland Stage held up. Watch dead Gulch Trail," comes a message over the wire. All hands get their guns in readiness and leave the office to intercept the lone plunderer. Taking position near location designated in the message, they lie in wait. Shortly a horse and rider approach, and, proving to be the desperado, is captured by the vigilantes. A few minutes later the band of cowboys appears, and the culprit is brought before "Judge Lynch," where sentence is quickly passed and as quickly put into execution. The victim is led to a tree from which a rope is suspended, the law is about to take its course, when the robber's hat falls off, her long hair drops revealing the sex of the felon. To the band of avengers the woman relates her story of want and privation of the sick parent at home, and the spirit of anger and desire to enforce their judgment which prevailed, turns to pity and determination to help the unfortunate woman. To the miner's cabin all hands repair. There, indeed, is destitution and poverty vividly shown. The sick man raises his head, endeavors to speak, but falls back on the pillow exhausted. The daughter drops on her knees beside the bed, weeping over their sad plight. The onlookers realize that extreme want alone has prompted such a desperate undertaking. The hat is passed around and a liberal contribution drops into it. Leaving the sorrowing girl at the bedside of her parent, the money is placed on a table and the visitors depart.

RENTERS!

Write us whenever you have
WORNOUT FILMS
which you wish to dispose of.
EASTMAN KODAK CO.,
Rochester, N. Y.

LANTERN SLIDE PLATES!

The Imperial Brand is used by the largest and leading men in the trade. Low Prices.

SEND FOR A FREE SAMPLE NOW

CONDENSERS!

We carry an assortment of all popular sizes (mounted and unmounted) of imported goods.

GET OUR PRICES NOW.

CHEMICALS!

We are agents for all patent developers and largest importers of purest sodas.

GET SAMPLES AND SPECIAL PRICES NOW.

G. GENNERT

24-26 E. 13th Street NEW YORK 33-35 Lake Street CHICAGO

JUST THREE THINGS

are necessary for the success of your business

**GOOD FILMS
PROMPT SERVICE
WISE MANAGEMENT**

If you will take care of the managing end we will vouch for the rest of it working out to your satisfaction.

SIMPLE, ISN'T IT?

Give us a trial and let us show you what we can do. The results will surprise you. Write or call on us at any time. We are always at home—always ready to serve you with the best in the market.

Cleveland Film Renting Exchange

510A-510-512-514 Citizens Bldg.
CLEVELAND - OHIO

LATEST FILMS OF ALL MAKERS.

(The Latest Production Always Heads the List)

BIOGRAPH.

The Elopement.....	693 ft.
Wife Wanted.....	848 ft.
Under the Old Apple Tree.....	378 ft.
Yale Laundry.....	805 ft.
Love Microbe.....	470 ft.
Terrible Ted.....	595 ft.
Am A Canadian Elopement.....	715 ft.
Lena and the Beaux.....	413 ft.
Neighbors.....	715 ft.
The Tired Tailor's Dream.....	625 ft.
The Hypnotist's Revenge.....	720 ft.
Lost Mutt! Ball.....	790 ft.
Exciting Night of Their.....	292 ft.
Henry Ball.....	790 ft.
The Model's Ma.....	213 ft.
Dolls in Dreamland.....	752 ft.

CARLO ROSSI.

A Soldier Must Obey Orders.....	
When Cherries Are Ripe.....	

EDISON.

The Trainer's Daughter.....	800 ft.
Three American Beauties.....	85 ft.
Parasol.....	1975 ft.
Paul Revere's Ride.....	780 ft.
Jack the Kisser.....	755 ft.
A Race for Millions.....	780 ft.
The Rivals.....	780 ft.
Stage Struck.....	785 ft.
Nine Lives.....	780 ft.
American Exposition.....	300 ft.
Lost in the Alps.....	530 ft.
Panama Canal Scenes.....	
Incidents.....	1355 ft.
Daniel Boone.....	1000 ft.
Days in America.....	1000 ft.
Toddy Bear.....	935 ft.

ESSANAY.

The Eleventh Hour.....	850 ft.
Unwilling Mackinlay.....	1000 ft.
ial.....	1000 ft.
Here! There! Look Out!.....	400 ft.
In the Shade.....	
The Vagabond.....	770 ft.
A Free Lancer.....	28 ft.
The Street Fable.....	28 ft.
The Dancing Nig.....	28 ft.
Lord of a Bootleg.....	28 ft.
Mr. Inquisitive.....	320 ft.
Shoe Suit Story.....	28 ft.
As Awful.....	683 ft.

GAUMONT.

Colonial Soldier.....	650 ft.
Colonial Shoes.....	527 ft.
Grandfather and Retent.....	527 ft.
Irresistible Piano.....	420 ft.
Episode of Paris Commune.....	294 ft.
Who Has Stolen My Bicycle?.....	257 ft.
A Good Husband.....	467 ft.
Raising the Wind.....	467 ft.
A Wig Made to Order.....	354 ft.
The White Sheet of Look.....	317 ft.
ing for His Banknote.....	317 ft.
A Rolling Band.....	340 ft.
T. Lost Bass.....	340 ft.
Where Is That Louie?.....	534 ft.
Crane and the Kitchen.....	534 ft.
The Bomb.....	534 ft.
Turning the Tables.....	534 ft.
The Soldier Soldier.....	534 ft.
The Adventures of a Bath.....	534 ft.
Chair.....	534 ft.
The Absent-Minded Professor.....	534 ft.
Onions Make People Weep.....	534 ft.
The Irresistible Piano.....	534 ft.
The Athletic Dude.....	534 ft.
Flour Polisher.....	534 ft.
The Thieving Umbrella.....	534 ft.
Towed by an Automobile.....	534 ft.
Who Has Stolen My Bicycle?.....	534 ft.
The Girl.....	534 ft.
A Four-Year-Old Heroine.....	534 ft.
An Episode of the Paris Com.....	534 ft.
Volunteer's Betrothal.....	534 ft.
Rival Mannequins.....	534 ft.
Jealousy Punished.....	534 ft.
Smoke without Fire.....	534 ft.
Making His Way.....	534 ft.
Returning Good for Evil.....	534 ft.
Late for His Wedding.....	534 ft.

Maiden Goes Shopping.....	274 ft.
The Good Will.....	427 ft.
The Motorcyclist.....	247 ft.
A Modern.....	384 ft.

GOODEFELLOW.

Faith's Rewards.....	
Mixed Pickles.....	
Smuggling.....	1000 ft.
U. S. A.....	805 ft.
Goldstein's Luck.....	625 ft.
That Dog Goes.....	825 ft.
A Diamond Flirtation.....	825 ft.
Thursday Is My Jonah Day.....	675 ft.
It Saved Them Night.....	860 ft.

KALKE COMPANY (INC.).

Ben Hur.....	1000 ft.
School Days.....	470 ft.
Lost Mine.....	455 ft.
Dramatic.....	455 ft.
Woman, Cruel Woman.....	315 ft.
The Rural Motorists.....	555 ft.
His Alibi.....	705 ft.
Troubles of a Tramp.....	705 ft.
It Was Mother-in-Law.....	160 ft.
Nathan Hale.....	750 ft.
Genius.....	680 ft.
Chinese Slave Smuggling.....	630 ft.
Genius.....	630 ft.
Nature Fable.....	430 ft.
Wooling of Miles Standish.....	720 ft.
Reggie's Smiling Fanny.....	705 ft.
Who'll Do the Washing?.....	595 ft.
One-Night Stand.....	760 ft.
The Wolf.....	635 ft.
The Book Agent.....	720 ft.
The Pony Express.....	880 ft.
The Tenderfoot.....	850 ft.
Of for the Day.....	670 ft.
The Gentleman Farmer.....	720 ft.

LUBIN.

How Brown Saw the Baseball.....	
Game.....	350 ft.
Neighbors Who Rode.....	493 ft.
The Foundling.....	828 ft.
Harbor Pirates.....	828 ft.
The Lost Collar Button.....	359 ft.
The New Arrival.....	316 ft.
Money Salt in Collar Button.....	155 ft.
The Blacksmith's Daughter.....	845 ft.
The New Apprentice.....	500 ft.
Grandpa's Vacation.....	690 ft.
Wanted: A Husband.....	565 ft.
The Actor Annoys the Board.....	
ers.....	210 ft.
A Misunderstanding.....	240 ft.
Gypsy's Revenge.....	210 ft.

MELIES.

A Forester Made King.....	458 ft.
Good Gosh Sticks.....	311 ft.
Seck and Thou Shalt Find.....	88 ft.
Travels Through White.....	353 ft.
Shakespeare Writing Julius.....	344 ft.
Cesar.....	344 ft.
Satan in Prison.....	192 ft.
A Story of Eggs.....	192 ft.
Drunk.....	312 ft.
Bewildering Cabinet.....	370 ft.
New Death Penalty.....	400 ft.
How Bridger's Lover Es.....	280 ft.
Robert Macaire and Bertrand.....	1050 ft.

MILES BROS.

The Blackmailer.....	585 ft.
Police Recruits.....	378 ft.
Babes in the Woods.....	378 ft.
Once Upon a Time There.....	567 ft.
Was.....	567 ft.
For a Woman's Sake.....	255 ft.
Where Is My Head?.....	255 ft.
Monks' Adversity.....	272 ft.
Checklist Man on Earth.....	
Babes in the Woods.....	

Female Regiment.....	
Arrival of the Legion.....	
"Once Upon a Time There.....	
For a Woman's Sake.....	700 ft.
Great Lion Hunt.....	700 ft.
Deeds of a Manic.....	426 ft.
Happy Bob as Boxer.....	262 ft.

FATHE.

The Pearl Fisher.....	524 ft.
The Poor Old Couple.....	410 ft.
Deeds of a Manic.....	426 ft.
Bob's Practical Jokes.....	393 ft.
Master in General.....	295 ft.
Modern Hercules at Work.....	259 ft.
Your Wife Is Unfaithful to.....	393 ft.
Ups and Downs of a Hit.....	377 ft.
The Clock-Maker's Secret.....	803 ft.
Wooden Rehearsal in Norway.....	328 ft.
Economical Trip.....	278 ft.
Master in General.....	295 ft.
The Cupboard.....	459 ft.
The Baboon.....	393 ft.
Crackers' Mistake.....	596 ft.
Airship Thieves.....	246 ft.
The Plank.....	229 ft.
Lie.....	686 ft.
All Baba and the 40 Thieves.....	1082 ft.
The Plank.....	229 ft.
The Inkeeper's Wife.....	442 ft.
Inexhaustible Barrel.....	295 ft.
Crackers' Mistake.....	596 ft.
Tipplers Race.....	377 ft.
Mysterious Bonfire.....	246 ft.
Tipplers Race.....	377 ft.
Crackers' Mistake.....	596 ft.
Satan at Play.....	656 ft.
A Quiet Hotel.....	344 ft.
Her First Bike Ride.....	344 ft.
Pinocchio.....	213 ft.
Magic Lantern.....	213 ft.
My Mother-in-Law.....	311 ft.
Riding Horse.....	311 ft.
Andalusian Dances.....	344 ft.

THEO. PARE.

T. P.-PARIS.

Brain Storm.....	517 ft.
Who Owns the Pear?.....	234 ft.
Riding Horse.....	517 ft.
The Blacksmith's Strike.....	1057 ft.
Too Many Children.....	734 ft.
Crackers' Mistake.....	596 ft.
Cream-Eating Contest.....	111 ft.
Non-Commissioned Officers.....	
Honor.....	800 ft.
Interesting Reading.....	184 ft.
Never Detective.....	700 ft.

SELIG.

Wooing and Wedding of a.....	
Coon.....	
What a Pipe Did.....	465 ft.
South Sea.....	465 ft.
Mishaps of a Baby Carriage.....	465 ft.
The Girl and the Judge.....	835 ft.
Life for a Life.....	755 ft.
All's Well That Ends Well.....	680 ft.
Grand Canyon of Arizona.....	680 ft.
The Union Field.....	425 ft.
The Bookworm.....	485 ft.
Western Justice.....	700 ft.
One of the Finest.....	535 ft.
The Bendis King.....	1005 ft.

SOCIETY ITALIAN CINTES.

Venetian Baker.....	765 ft.
Bravery Medals.....	387 ft.
In the Dreamland.....	153 ft.
Where Is My Head?.....	153 ft.
Monks' Adversity.....	272 ft.
Modern Samson.....	420 ft.

Hunting the Devil.....	291 ft.
Arrival of the Legion.....	
Ghana.....	512 ft.
Kidnapping a Bride.....	530 ft.
The Woman.....	295 ft.
Slavery of Children.....	530 ft.
The Woman.....	295 ft.
Modern.....	1082 ft.
Raspberries' Daughter.....	694 ft.
File de Chantillon.....	694 ft.

URBAN-ELIPSE.

The Tattler.....	394 ft.
Misadventures of a Street.....	307 ft.
Unlucky Trousers.....	280 ft.
Sports.....	434 ft.
Bad Boy's Joke.....	487 ft.
Daughter's Lover in Difficul.....	614 ft.
Stolen Career.....	614 ft.
French Recruit.....	320 ft.
Comrade Ratons.....	320 ft.
King Edward on H. M. S.....	534 ft.
Anonymous Letter.....	427 ft.
Accidents Will Happen.....	474 ft.
Through Hong-Kong.....	627 ft.
Peterson's Briton.....	627 ft.
De Beers Diamond Mines.....	367 ft.
Picturesque Walsley.....	367 ft.
Slate Quarries in North.....	627 ft.
There is a Rat in the Room.....	200 ft.
Former Girls' Games.....	24 ft.
Robertson.....	254 ft.

VITAGRAPH.

The Need of Gold.....	475 ft.
Lantern Glass.....	400 ft.
The Burglar and the Baby.....	375 ft.
Under False Colors.....	575 ft.
The Despatch Bearer.....	725 ft.
A Fish Story.....	450 ft.
A Crazy Quilt.....	400 ft.
The Two Brothers' Joke.....	400 ft.
A Little Hero.....	380 ft.
The Kitchen Maid's Dream.....	400 ft.
The Soldier's Dream.....	380 ft.
The Veiled Beauty.....	600 ft.
The Kitchen Maid's Dream.....	400 ft.
The Inquisitive Boy.....	500 ft.
The Masquerade Party.....	530 ft.
The Player's Dream.....	600 ft.
Gypsy's Warning.....	285 ft.
The Still Girl.....	700 ft.

WILLIAMS, BROWN & EARLE.

The Sticky Bicycle.....	495 ft.
Rebunous Schoolgirls.....	100 ft.
Serving a Summons.....	150 ft.
Drunk.....	200 ft.
ful Lamp.....	525 ft.
Too Devoted Wife.....	375 ft.
Cricket Term.....	375 ft.
A Day of His Own.....	330 ft.
Modern Don Juan.....	375 ft.
Mischiefers' Girls.....	250 ft.
Don't Go to Law.....	239 ft.
A Sailor's Lens.....	300 ft.
Wild Animals.....	650 ft.
Dick Turpin.....	325 ft.
The Post's Babes.....	525 ft.
Bertie's Love-Letter.....	479 ft.

ACTOGRAPHE CO.

Bravery Medals.....	387 ft.
McClann.....	250 ft.
Land.....	
Hunting in Canadian Woods.....	600 ft.



TRUNKS FOR MOVING PICTURE MACHINES

and CASES to carry 1-2-3-4-5 or 6 Reels

SOLE MAKERS

LEATHEROID MANUFACTURING COMPANY,

522 Broadway, NEW YORK

OPPORTUNITY

MAKES THE MAN

and as opportunity does not come to you every day, grasp it when it does. This is the "Nickelodon" proprietors' opportunity to make his theatre a success by adopting our

PREMIER FILM SERVICE.

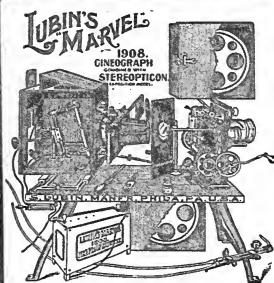
"You have tried the rest, now try the best."

PITTSBURG CALCIUM LIGHT & FILM CO.

Branch office, Des Moines, Ia.

Pittsburg, Pa.

AGENTS WANTED to procure subscriptions for the Moving Picture World. Liberal commission and free specimen copies



Underwriters' Approved Model

The same With Adjustable Bicycle-Steel Legs, \$145.

HENRY CLAY

Director

JOHN LATTIMER

Fire Marshal

Ms. S. LUBIN

905 Market St., Philadelphia

Philadelphia, December 3d, 1907

Dear Sir: Having examined different makes of Moving Picture Machines in regard to their safety in case of fire, I have come to the conclusion that your 1908 Cinegraph with Stereograph combined, equipped with Fire Magazines, new Automatic Fire Shutter and new Automatic Fire Shield is absolutely fire proof and comes up to all requirements of the Fire Marshal's Department.

I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,

(Signed) JOHN LATTIMER,

Fire Marshal.

NEW FILMS:

THE PARSON of "HUNGRY GULCH" a Western story 720 ft.
THE PAV-TRAIN ROBBERY, sensational 865 ft.

S. LUBIN Manufacturer of Life Motion Picture Machines, Films & Slides PHILADELPHIA

EDISON FILMS

LATEST FEATURE SUBJECTS

LAUGHING GAS

No. 6336 Code, Veerboot Length, 575 feet Class A
Price, \$86.25 For complete synopsis send for circular No.

THE NIGHT BEFORE CHRISTMAS

No. 6325 Code, Vatterbell Length, 800 feet Class A
Price, \$120.00 For complete synopsis send for circular No.

PARSIFAL

Richard Wagner's Masterpiece

No. 6045 Code, Vaguant Length, 1,978 feet
Special Price \$335.75 For complete synopsis send for circular No. 273

COLLEGE CHUMS!

No. 6335 Code, Veewertel Length, 700 feet Class A
Price, \$105.00 For complete synopsis send for circular No. 289

OTHER FEATURE FILMS:

No. 6229—THREE AMERICAN BEAUTIES, No. 2 (Hand Colored Complete). Code, Veenvass 85 Feet Price \$24.80
For complete synopsis send for circular No. 337

No. 6334—THE TRAINER'S DAUGHTER Class A Code, Veewerker 800 Feet Price \$120.00
For complete synopsis send for circular No. 338

No. 6333—MIDNIGHT RIDE OF PAUL BEVERE Class A Code, Veenvasser 915 Feet Price \$137.25
For complete synopsis send for circular No. 339

No. 6332—JACK THE KISSER Class A Code, Veenvasser 755 Feet Price \$113.25
For complete synopsis send for circular No. 341

No. 6331—A RACE FOR MILLIONS Class A Code, Veenvasser 975 Feet Price \$140.25
For complete synopsis send for circular No. 338

No. 6330—THE RIVALS Class A Code, Veenvasser 750 Feet Price \$117.00
For complete synopsis send for circular No. 327

EDISON KINETOSCOPES

UNDERWRITERS' MODEL - Price, \$175.00

Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity

Includes, among other improvements, a new Automatic Shutter, Improved Lamphouse, Upper and Lower Film Magazines, New Style Rheostat, New Enclosed Switch, Improved Take-up Device, New Revolving Shutter and Asbestos-covered cord connection.

EDISON EXHIBITION MODEL - \$115.00

SAME WITH FILM MAGAZINE AND IMPROVED TAKE-UP \$135.00

EDISON UNIVERSAL MODEL - 75.00

Any exhibition model can be fitted with the Underwriters' improvements at small cost. Complete catalogue, describing all models and parts, with prices, sent on request.

EDISON MANUFACTURING COMPANY

MAIN OFFICE AND FACTORY:

72 Lakoside Avenue, Orange, N. J.

NEW YORK OFFICE. - - - 10 Fifth Avenue
CHICAGO OFFICE - - - 304 Washburn Avenue

25 Clerkenwell Road, London, E. C., England

OFFICE FOR UNITED KINGDOM:

SELLING AGENTS:

The Kinetograph Company, 41 East 21st Street, New York,
George Beck, 550-554 Grove Street, San Francisco, Cal

DEALERS IN ALL PRINCIPAL CITIES

Ring out the old! Ring in the new!
 Ring happy bells across the snow
 And tell to those who do not know—
 That MILESFILMS are the tried and true,
 And are the very things for you.
 Ring out the old! Ring in the new!
 Don't take the "junk" that others hand you

The One Altogether Best

REASON it out, then WORK it out

Are you hard hit by the current season's earnings!

Then cut loose from present business methods which involve dealings with the promise-all and deliver nothing concerns, and get in the *One Right way*.

HENRY WARD BEECHER said:
 Give the world your *BEST* and the world will give its *BEST* to you.

First

In

Every

Class

FOLLOW THE LEADERS!

MILESFILMS change debit receipts into *Profit* balances.

MILESFILMS are a kindly light and lead you to a guaranteed financial glory.

MILESFILMS
 are the best
 in the
 WORLD

START 1908 RIGHT

We have the good "goods" on every film renting and manufacturing concern in this country, carrying constantly in our film rental stock *5,000,000 feet of new pictures*, adding to this each month the cream of the world's output. We may charge you a little more, but we give you the goods that fetch the money into your strong box. It is poppycock nonsense for other film rental concerns to offer class "A" pictures at cut prices. They simply can't do it. We intend to make

NEW YEAR A BUSINESS HUMMER

in every department of the M. P. game, and with our present perfect system we intend practically to control the situation. Listen to this:

Get Your Films from Us: Then install one of our Rheostatocides, and bring out the perfect beauty of your pictures. We guarantee that our Rheostatocide will cut your moving picture current expense in half, give a perfectly steady white light, and do away with that annoying buzzing and heat. Try our films and let our Rheostatocide make you money.

Use the Minimax: Equip your house with the most perfect fire extinguisher ever produced. The retail price is \$12.50, but we offer M. P. men everywhere special inducements to act as agents. A moving picture demonstration free to every agent.

Tickets: We will sell you 100,000 for \$10.00 or 1,000,000 for \$95.00.

Projecting Machines: The best of the world's make, together with all mechanical and other necessary appliances.

WALK, WRITE OR WIRE TO

790
 Turk St.
 San
 Francisco

MILES BROS.

(MILES BUILDING)

Hub
 Theatre,
 Boston

259-261-263 Sixth Ave., New York
 1319 MARKET STREET, PHILADELPHIA

WORDS OF GREETING TO THE READERS OF

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY

870

THE

Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of
All Manufacturers and Operators of Animated Photographs
and Cinematograph Projection, Illustrated Songs, Vocalists,
Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 42.

December 21, 1907

Price, 10 Cents

In my opinion,
nothing is of
greater importance
to the Success of
the motion picture
interests than
films of good moral
tone. Motion pic-
ture shows are now
passing through a
period similar to
that of vaudeville
some years ago.
Vaudeville became
a great success by
eliminating all of
its once objection-
able features, and,
for the same rea-
son, the five-cent
theatre will pros-
per according to
its moral attitude.
Unless it can se-
cure the entire re-
spect of the amuse-
ment-loving public
it will not endure.

Thomas A. Edison



FROM THOMAS A. EDISON

Society Italian "Cines"

(Film)

Artistic film of good interesting
drama and comedy

The Christmas

382 feet

Can Be Used Any Time

Last Issue:

Venetian Baker

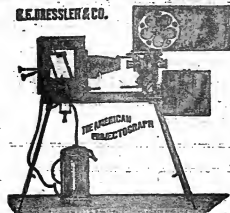
750 feet

145 E. TWENTY-THIRD STREET
NEW YORK CITY

The World's Best Moving
Picture Machine the
Flickerless

American Projectograph

C.E. DRESSLER & CO.



Film Renter. Films Rented.

The only machine that will not flicker even after years of use

CHAS. E. DRESSLER & CO.
145 East 23d Street, New York City

THE HEADLINER ALWAYS

BIOGRAPH FILMS

A TREAT FOR YOUR PATRONS

MR. GAY AND MRS.

A Quizzical Comedy of a Domestic Tragedy.

LENGTH, 762 FEET

Write for our descriptive circulars; get on our Mail List and keep posted

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

11 East 14th Street, New York

PACIFIC COAST BRANCH, 116 N. Broadway, Los Angeles, Cal.



PUBLISHED EVERY SATURDAY.

The World Photographic Publishing Company, New York

ALFRED E. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1.,

DECEMBER 21

No. 42

SUBSCRIPTION: \$2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

CANADA AND FOREIGN COUNTRIES: \$2.50 per year.

All communications should be addressed to P. O. BOX 450, NEW YORK CITY.

Net Advertising Rate: \$2 per inch; 17 cents per line

Editorial.

FRATERNAL GREETINGS AND HEARTY GOOD WISHES FOR THE YULETIDE. WE EXTEND TO OUR READERS THE WIDE WORLD O'ER.

The United Film Service Protective Association.

We congratulate the film renters on the outcome of their deliberations at Chicago. The U. F. S. P. A. is now an accomplished fact, and the power the association can yield is immense, and in the hands of the chosen leaders will be wielded only for the good of all concerned, and that it will result in the uplifting of the exhibitions. We commend to our readers the weighty words of Thomas A. Edison and we sincerely trust they will have the effect of inducing all renters to eliminate from their stock every film that is in any sense objectionable to the good taste of the public who patronize the nickelodeons.

Just a word to the exhibitors. A few have got the mistaken idea that the association is formed to put some of the nickelodeons out of business. This is not so. The renters have banded together for mutual protection and to secure for the nickelodeon proprietor greater benefits, cleaner films, and a better service, such as will in the long run obtain for them better patronage and less fussy, irksome persecution.

The Operators' Union.

We thank our friend M. E. Backenstoss for his timely letter which appears in our correspondence column. We had not forgotten the Philadelphia Union, which we have watched for some time, and congratulate every member thereof on its continued success and the results already accomplished. But Philadelphia is not New York, and the Union here is but a farce; it is a standing joke in the ranks of the operators, who, either through shortsightedness, jealousy, or place seeking, have allowed it to drop. It might be resuscitated with benefit to the whole profession. Boys are being employed in the place of men, to the great discredit of the shows. Proprietors, for the sake of a few dollars, are employing them to their standing disgrace and poorness of exhibitions. We indeed welcome articles such as this letter and await with eagerness future communications that have a tendency to elevate and educate our readers, especially from those who can speak with authority.

Edison's Place in the Moving Picture Art.

By FRANK L. DYER,

General Counsel, Edison Manufacturing Company.

It is a curious fact in connection with most great inventions, almost without exception, that prior to their actual accomplishment their possibility has been predicted by ingenious speculators of the Jules Verne and H. G. Wells type. Just as there are many of us who have no difficulty in imagining an ideal social condition, while the accomplishment of any radical socialistic reform involves the highest order of genius, so in the field of science and invention there appear to be many men who can fortell what ought to be done in the arts, although there are very few who actually accomplish the predicted result.

Long before the invention of the telephone the possibility of transmitting speech electrically had been foretold, and not only so, but strange to say, almost the exact mode of accomplishment was predicted.

The possibility of lighting by incandescence was known long before Edison's actual realization of the modern art; the electric telegraph was suggested many years before the work of Morse; the modern sub-marine finds its prototype in the famous "Nautilus" of our boyhood; and more than two hundred years ago Cyrano de Bergerac in his imaginative account of a visit to the moon and sun foretold all the possibilities of the modern phonograph.

No one doubts for a moment that aerial navigation will be eventually accomplished and, when it does come, I do not hesitate to say that the invention by which that accomplishment is realized will be found to be substantially anticipated in some of the descriptions which we now are familiar with, but from which with our present knowledge we have obtained no solution of the problem.

The moving picture art is no exception in this respect. The phenomena concerning persistence of vision were well known over a hundred years ago. The possibility of producing the semblance of animate motion by means of toys of the zoetrope type was clearly understood. The fact that the pictures necessary for the illusion might be obtained photographically was also realized.

Many of the early inventors and dreamers were undoubtedly handicapped by defects in photographic processes, necessitating the use of fugitive wet plates requiring long exposure.

But before Mr. Edison's advent in the field, about the year 1888, or possibly earlier, modern instantaneous photography had been very completely developed. In fact, the work of Muybridge in the photography of men and animals in motion has not been excelled in beauty and perfection of detail by any modern photographer. Professor Marey also had obtained exquisite photographs of flying birds, as well as other examples of animate movement, by means of which an analysis of such movement was obtained and in one or two instances these movements were reproduced synthetically in apparatus of the zoetrope type.

All of this was, however, from the modern point of view, crude and ineffective, necessitating more a vivid imagination than the production of an illusion which appealed directly to the sense of sight. Obviously, with the zoetrope at hand, together with its numerous modifications, including apparatus for actually projecting a picture on a screen, the perfection of an exhibition device required more the work of the skilled mechanic than of the inventor.

Even with the problem of instantaneous photography solved, and with the ultimate possibility of obtaining moving pictures by photography clearly understood, the solution of the difficulties involved the construction of a camera by means of which the necessarily large number of instantaneous pictures per second could be obtained.

An examination of the literature of the art shows that this was the problem to which the various inventors primarily addressed themselves. Some of the early workers suggested the employment of glass plates, and Marey actually succeeded in obtaining a series of twelve photographs of a flying bird in this way; but the use of plates would be obviously impossible in any practical apparatus when we consider that nine hundred plates or more would be required per minute.

Other inventors suggested flexible bands or belts, carrying plates or sections of sensitized paper, and in some instances coated directly with a sensitized surface. But in every instance the difficulties encountered were in securing an enormous number of sharp impressions in practically an instant of time. Numerous suggestions, some of them very ingenious, were made for accomplishing this result.

For instance, in one case the sensitized surface was moved continuously and a series of lenses travelling at the same speed were moved behind the sight opening, so that the image remained—and here was the difficulty—practically stationary. In another case during the period of exposure a single lens was moved in the direction of the film so as to keep the image stationary, the lens being moved in the opposite direction during the period of non-exposure; but such an apparatus was not suited for rapid work.

In still another case sixteen lenses were used with two films, one of which was moved during the successive exposures of eight of the lenses, but such an apparatus in addition to necessitating the cutting up and rearrangement of each picture was open to the optical objection that the pictures were not all taken from the same point of view, as observed by the eye.

Mr. Edison, in his first work, endeavored to solve the problem by making the pictures microscopic, so that the necessary movements of the surface would be very slight. Is it not remarkable with our present knowledge that during the fifty years or more that the possibility of obtaining motion pictures was appreciated no inventor was courageous enough to even suggest, much less than to attempt, to secure the pictures on a single film with a single lens, holding the film stationary during the

moments of exposure and moving it forward during the periods of non-exposure?

Simple as it now seems it was a bold conception on Mr. Edison's part that photographs in this way could be secured at rates between fifteen and forty per second.

The birth of the modern moving picture art may be said to date from the Summer of 1889, at which time Mr. Edison had constructed a camera possessing all the attributes of the perfected apparatus and by means of which he was enabled to secure on a continuous celluloid film forty-six pictures per second, sharp in detail and each one inch in width and substantially three-quarters of an inch in height.

The first camera thus constructed is still in existence, and, except for its size, being affectionately referred to as the "dog-house," it is as good and as perfect a device for its purpose as any camera that may now be built. It uses a sprocket feed, engaging two rows of perforations in the sides of the film, it has two retorts for containing the unexposed film and for receiving the exposed film; and in all other respects is a fully developed apparatus.

Mr. Edison made application for his patent on August 24, 1891, and the patent was issued on August 31, 1897. As a result of litigation it was found that the patent was too broad, numerous prior descriptions of which Mr. Edison knew nothing, but of which the law presumed he should have known everything, not having been cited by the Patent Office. Consequently to correct the error the patent was reissued on September 30, 1902.

This patent has been sustained by the Circuit Court of Appeals in New York in litigation, with which I presume everyone in the business is familiar.

As a result of that litigation, Mr. Edison's position in the moving picture art has been judicially determined. He was the first, according to the decision, to make a motion picture camera using a single lens and with a single film, wherein the film is brought to rest and so maintained during each exposure, and is moved forward during each period of non-exposure, the movements being sufficiently rapid to secure the desired number of photographs per second, and the mechanism being of such a character that the photographs shall be uniform and sharp and shall not require cutting up and rearrangement prior to printing.

Until August 31, 1914, at least as I interpret the decision of the Circuit Court of Appeals, no one can make a camera having these features without embodying Mr. Edison's invention, and in infringement of his patent. Possibly inventors may succeed in producing forms of apparatus in which continuously moving films or a considerable number of lenses, or a plurality of films may be used which could not be fairly said to embody the Edison invention, but it is sufficient to say that no such device has so far been constructed, and we must wait until it appears before we can say that it does or does not invade the right secured by the Edison patent.

Mark M. Leichter, the noted Western cartoonist, has been served with an injunction preventing him from using an engraving apparatus that he has invented to project his cartoons. But Levy, now playing the United Time and a native of the Antipodes, is the complainant.

Mr. Leichter's apparatus is said to be built entirely on different plans and he has prepared himself to defend his successful invention, which is an improvement on Levy's apparatus. The time that Mr. Leichter built his apparatus he had not the slightest idea of Mr. Levy's machine nor did he think that there was anything of that variety on exhibition. The case is called for the first Monday in January and should be of interest to all vaudevilleans.

During this time Mr. Leichter is kept from showing and a good act is kept from the public.

**JAMES B. CLARK**

of the Pittsburgh Calcium Light Co.

THE PRESIDENT

United Film Service Protective Association of U. S. A., and who sends the following message to the trade.

"I feel that the United Film Service Protective Association, organized in Chicago, December 14, will prove to be the very best step those interested in the moving picture business in all its branches could possibly take for the general welfare of the business. The widespread interest in the movement was shown by the large attendance at the Chicago meeting. Almost every film renting, jobbing and manufacturing concern in the United States was represented, which in itself shows how well all branches of the business realize the urgent necessity for some action toward the general uplifting of the moving picture industry. I believe the forming of this association marks the beginning of the end of the various forms of abuse to which this great industry has been subject, and the abolishment of these abuses means the beginning of the most prosperous era the manufacturers, renters and exhibitors have ever known.

The film manufacturers will, I believe, in the near future make film subjects such as we have never before dreamed of, as they will have the assurance that they will have the members of this association to properly handle and rent their productions at a price in keeping with their value, and they will feel that they can put more time, money and thought into their productions than if this association were not in existence. What incentive has the manufacturer at the present time to get out a splendid film production, and have some film exchange

send it out the first day to an exhibitor who runs six or seven reels per week, in a city of, say, 50,000 inhabitants, have him run it one day and return it when probably only one or two thousand people in the town have seen it, and no other exhibitor in the town will ever show it again? In this manner a beautiful production is killed forever in this city, when not one-tenth of its inhabitants have ever seen it. Does it not seem a shame that a manufacturer will spend possibly thousands of dollars and months of valuable time getting up a great picture, only to be discarded after running one day? It is enough to discourage manufacturers trying to produce you might say "works of art," when they are treated in this manner. I have been advised, and believe, that a certain subject ran five hundred consecutive nights in Paris; in the United States it lasts one day.

The exhibitors are themselves to blame mostly for the poor films they may have shown, because the demand for new subjects is so great that the makers do not have the time to turn out subjects you would otherwise receive.

I hope the exhibitor does not feel that this association is going to hurt him, as it is exactly the reverse, as the public should be the first consideration, and the exhibitor the next, for on them we all depend and the exhibitor certainly does not presume that we are going to choke off the source of our existence. I believe that with the films that are going to be produced, and each succeeding one better than the one before, and the elimination of old, scratched and worn films, the patronage of the five-cent theaters will steadily increase and the exhibitor will again be back on the same money-making basis he once was.

Personally, I advocate the discontinuance of the use of old scratched or worn films, also the abolishment of six or seven changes of subjects per week, and the stopping of the production of films showing crime or suggestiveness.

If the manufacturers will confine their energies to producing comedies, comedy dramas, fairy tales and clean dramas, I believe the present agitation against the moving picture shows in some cities will soon cease.

Now that this association has been started by the election of officers, I ask the members and also the exhibitors throughout the country to give these officers their support in every way, and by the combined efforts of all persons interested in any way in this great industry, we will be able to lift it from the depths into which it has fallen and put it on a basis which will not only make it profitable, but educational and instructive, as well as amusing, and by so doing, perpetuate a business which at the present time is fast coming to an untimely end.

Let the exhibitor make his place bright, cosy and inviting, and cater to the best element of his town, and not have it passed by as a place not fit for ladies or children. Let all the bitter competition and trying to put the other fellow out of business stop, and let us all work together as one, for the betterment of the most popular priced amusement the world has ever seen, and which should be on a par with the highest class theater, and which deserves better treatment than it has been accorded.

Art, from the world's beginning, has found its pedestal in time; so it will be with animated photography.

In conclusion, I hope the enthusiasm which is now being displayed will not be allowed to die down, and that the meeting to be held in Buffalo on January 11, 1908, will see the business placed on a foundation so solid that it will prosper as never before.

Yours truly,

JAMES B. CLARK.

The U. F. S. P. A.

Saturday, December 14, 1907, will long be a red letter day in the history of the moving picture industry.

The members of the Association from all parts of the State gathered in the Grand Pacific Hotel, Chicago, and at once proceeded to elect officers as follows:

OFFICERS ELECTED AT CHICAGO CONVENTION.

President, J. S. Clark, Pittsburgh Calcium Light Co., Pittsburgh, Pa.
First Vice-President, F. C. Aiken, Theater Film Service Co., Chicago, Ill.
Treasurer, P. L. Waters, Kinograph Co., New York, N. Y.

Members Executive Committee: C. H. Peckham, Cleveland Film Renting Co., Cleveland, Ohio; F. J. Howard, Boston, Mass.

The following are the firms represented and the names of the delegates present:

FILM SERVICES AND REPRESENTATIVES.

BOSTON.
Howard Moving Picture Co., 564 Washington st.
Rep., F. J. Howard.
Miles Bros., 239 and 261 Sixth ave., New York City.
Rep., Herbert L. Miles.

BIRMINGHAM.
The Bailey Film Service, 116 21st st.
Rep., C. F. Bailey.
Southern Film Exchange, 103 N. 20th st.
Rep., Abernethy.
Theatre Film Supply Co.
Rep., A. R. Boone.

BUFFALO.
Powers Machine & Film Co., 13 Genesee st.
Rep., J. A. Schuchart.

CHICAGO.
Chicago Film Exchange.
Rep., Max Lewis.

Inter-Ocean Film Exchange, 59 Dearborn st.
Rep., Eugene Cline.
Temple Film Exchange.
Rep., Eugene Cline.

U. S. Film Exchange, 59 Dearborn st.
Rep., Eugene Cline.
Eugene Cline, 59 Dearborn st.
Rep., Eugene Cline.

Globe Film Service Co.
Rep., J. Schuchart.
Laemmle Film Service, 196 Lake st.
Rep., Carl Laemmle.

W. H. Swanson & Co.
Rep., W. H. Swanson.
Standard Film Exchange, Unity Bldg.
Rep., Joseph Hopp.

Union Motion Picture Service Co.
Rep., Selig.
Theatre Film Service Co.
Rep., F. C. Aiken.

National Film Rental Co.
Rep., George Spoor.
Kleine Optical Co., 52 State st.
Rep., George Klein.

Geo. K. Spoor Co.
Rep., George K. Spoor.
Twentieth Century Optiscop Co., State and Lake sts.
Rep., R. G. Bachman.

Royal Film Service, 253 La Salle st.
Rep., Robert Miller.
American Film Service.
Rep., Van Runkel.

Edison Display Co., 67 South Clark st.
Rep.,
CINCINNATI.
Southern Film Exchange.
Rep., Thomas A. Kelly.

CLEVELAND.
Cleveland Film Renting Exchange, Citizens' Bank Bldg.
Rep., C. H. Peckham.
Lake Shore Film Exchange.
Rep., C. Madebaum.
Rep., Eugene Cline.

COLUMBUS.
Ohio Film Exchange.
Rep., J. W. Melchoir.
DALLAS.
Rep., J. D. Whalen.
Southern Talking Machine Co.
Rep., C. B. Harris.

DENVER.
Kleine Optical Co.
Rep., George Klein.
Little & Pratt, Charles Bldg.
Rep., Pratt.
Rep., Max Lewis.

DES MOINES.
Pittsburg Calcium Light & Film Co.
Rep., James B. Clark.
Kleine Optical Co.
Rep., George Klein.

DETROIT.
National Film Co., Telegraph Bldg.
Rep., Paul Gleichman.
Michigan Film & Supply Co., Butler Bldg.
Rep., Charles J. Strong.
Detroit Film Exchange, Newberry Bldg.
Rep., W. H. Goodfellow.

EL PASO.
Rep., O. T. Clamfore.

EVANSVILLE.
Laemmle Film Service.
Rep., Carl Laemmle.

GRAND RAPIDS.
A. J. Gillingham.
Rep., Gillingham.

HARRISBURG.
Keystone Film & Supply Co.
Rep., P. Morgan.

INDIANAPOLIS.
Indianapolis Calcium Light & Film Exchange Co., 114 South Capitol ave.
Rep., W. M. Swain.

Luther Day Service Co.
Rep., Luther Day.

KANSAS CITY.
Yale Film Renting Co., 1116 Main st.
Rep., A. D. Filmon.

Charles M. Stebbins, 1028 Main st.
Rep., Charles M. Stebbins.

Rep., Eugene E. Cline.
Twentieth Century Optiscop Co., State and Lake sts. (Chicago, Ill.)
Rep., R. G. Bachman.

LOS ANGELES.
Talley Film Exchange.
Rep., W. H. Cline.

MEMPHIS.
Rep., Carl Laemmle.
American Film Exchange, 504 Mathews Bldg.
Rep., H. E. Aiken.

MINNEAPOLIS.
Kleine Optical Co.
Rep., Geo. Klein.

Rep., Eugene E. Cline.
Twin City Calcium & Stereopticon Co., 720 Hennepin ave.
Rep., C. E. Van Duzee.
Northwestern Film Co.
Rep.,

MONTREAL.
Quintoscope Film Exchange, 624 St. Catherine st. East.
Rep., L. E. Quimet.

NEW ORLEANS.
W. H. Swanson & Co.
Rep., W. H. Swanson.

NEW YORK.
Kinograph Co., 41 E. 21st st.
Rep., Herbert L. Miles.
Miles Bros., 239 and 261 Sixth ave.
Rep., Alfred Weiss.

Consolidated Film Exchange of New York, 143 E. 23d st.
Rep., W. Ullman.
Vitascope Co., 116 Nassau st.
Rep., Mr. Rock.

Kleine Optical Co.
Rep., George Klein.
Greater New York Film Rental Co., 24 Union Square.
Rep., Fox & Brill.

Peoples Film Exchange, 126 University Place.
Rep., Marcus Low.
Imperial Film Exchange.
Rep., W. F. Steiner.

The Electograph.
Rep., Beck & Gunby.

Empire Film Co., 106 Fulton st.
Rep., J. G. Gray.
Actograph Co., 50 Union Square.
Rep., N. H. Mosher.
Improved Film Supply Co., 104 Attorney st.
Rep., J. Weinberg.
Haruta & Co., 13 E. 14th st.
Rep., A. L. Haruta.

NORFOLK.
Virginia Film Co., Monticello Arcade Bldg. (Branch—Warner—Pittsburg).
Rep., Warner L. French.

OMAHA.
Rep., Carl Laemmle.

ONEIDA.
Rep., Max Lewis.

PHILADELPHIA.
S. Lubin.
Rep., S. W. Singhi.

Electric Theatre Supply Co.
Rep., Henry Schwabe.
Louis M. Swaab.
Kohl Film Rental Co., 913 Market st.
Rep., Chas. W. Kohl.

C. A. Calenbush, 4th and Green sts.
Rep., Chas. A. Calenbush.
Miles Bros., 239 and 261 Sixth ave., New York City.
Rep., Herbert L. Miles.

PITTSBURG.
Pittsburgh Calcium Light & Film Co., 121 Fourth ave.
Rep., James B. Clark.

Pennsylvania Film Co., 403 Lewis Block.
Rep., Paul Quattrone.
Duquesne Amusement & Supply Co., Bakewell Bldg.
Rep., H. M. Warner.

Fort Pitt Film Supply Co.
Rep., Dave Marzoff.
American Film Exchange.
Rep., L. L. Reilly.

Columbia Film Exchange, 414 Ferguson Bldg.
Rep., A. S. Davis.
Wonderland Film Exchange, 410 Market st.
Rep., H. A. Lande.

PORTLAND.
Miles Bros., 239 and 261 Sixth ave., New York City.
Rep., Herbert L. Miles.

SALT LAKE CITY.
Rep., Eugene E. Cline.

SAN FRANCISCO.
Miles Bros., 239 and 261 Sixth ave., New York City.
Rep., Herbert L. Miles.
Novelty Moving Picture.
Rep.,

SEATTLE.
Kleine Optical Co.
Rep., Geo. Selig.
Rep., Max Lewis.

Edison Display Co., 27 S. Clark st., Chicago, Ill.
Rep., Morgan.

ST. LOUIS.
O. T. Crawford Film Exchange, Gayety Theatre Bldg.
Rep., O. T. Crawford.

W. H. Swanson & Co., 1216 Louis Film Co.
Rep., W. H. Swanson.
Miles Bros., 239 and 261 Sixth ave., New York City.
Rep., Herbert L. Miles.

Rep., Eugene E. Cline.

TOLEDO.
Toledo Film Exchange, Spitzer Arcade.
Rep., L. M. Selig.
Rep., Film Service.

Kent Film Supply Co.
Rep., Richard.

TROY.
Imperial Moving Picture.
Rep., Steiner.

WATERTOWN, N. Y.
Mullin Film Service.
Rep.,

After strenuous sessions Saturday and Sunday the meeting adjourned till January 11 to meet at Buffalo.



Trade Notes

Sunday in New York.

New York took stock of itself yesterday to see how it liked a blue Sunday. The clergy seemed to like it, though there was some dissent from the strict interpretation of the law. "It was a pretty tight Sunday," it was suggested to Mayor McClellan.

"Those were my orders," the Mayor answered. He declined to discuss his probable action with regard to the ordinance which will be put through the Board of Aldermen to-day for the relief of the situation brought about by Justice O'Gorman's decision in the Hammerstein case. Alderman Doull has in charge the preparation of the relieving ordinance for to-day's session of the Aldermen, although "Little Tim" Sullivan will look after its passage. Little effective opposition to its passage is expected. It was predicted last night that on next Sunday the city would not be governed under the O'Gorman interpretation of the law. The Doull ordinance for advice, and the Mayor had a long conference over it yesterday morning.

"Mr. Doull's ordinance is now in the hands of one of my subordinates," said Corporation Counsel Pendleton yesterday. "I think that it is framed so as not to conflict with the Penal Code. I don't think the Penal Code prohibits lectures, for instance. Why, suppose a missionary should return from Africa and want to tell of his experiences there? The Penal Code wouldn't stop that, even though it might be very entertaining because of the humor of it or for other reasons."

"Could a monologist or a comedian tell funny stories?" Mr. Pendleton was asked, "provided he were disguised as a missionary?"

"Ah, that would be up to the police. I can't tell just what would be allowed by the Penal Code. After all, no matter what ordinance is passed by the Board of Aldermen, some decision of the Supreme Court will sooner or later have to be had on the question, and then the way will be made clear."

It is understood that Alderman Doull's ordinance provides for seven sorts of entertainment on Sunday. Manifestly, among them will be such lectures as are had at the Young Men's Christian Association and other places, and such straight musical programmes as are given at Carnegie Hall.

Just what else is included in Mr. Doull's measure is not definitely known. The doomed section of the charter specifically prohibits interludes, but the Penal Code doesn't mention them. Just what can be included under "interludes" depends on the ingenuity of the Aldermen.

Webster's Dictionary says that an interlude is a short entertainment between the acts of a play; a short, merry, farcical form of the play; or a short piece of music. Much might be done with interlude.

The Federation of Churches and Christian Organization will try to get the board to postpone the consideration of any ordinance to-day, pending the thrashing out of the question as to whether a commission might not be appointed to look after the matter of Sunday entertainments.

At a meeting of the Methodist Preachers' Association yesterday the unanimous sentiment, as expressed in a resolution, was that the Sunday law, even as laid down by Justice O'Gorman, should be enforced to the letter, and the police should be commanded by letter for their successful work on Sunday.

At an interdenominational meeting held last night at the Marble Collegiate Church, under the auspices of the National Bible Institute, it was decided to work hard to maintain such Sundays as the last New York had, and be represented at the meeting of the Aldermen to-day.

On the other hand, the regular vaudeville theaters will have powerful aid at the board meeting. The German societies, with a membership of at least 100,000, will be presented. And the 500 penny arcades, nickelodeons, moving picture emporiums, and similar centers of "entertainment" will bring influence to bear to-day, and among these influences will likely be "Big Tim" Sullivan, who owns some of these places.

It will be possible to get an ordinance through the board, by the Mayor, and all signed and in full force by next Sunday. Alderman Doull said he did not look for much opposition.

Asked yesterday afternoon what he would do in case an ordinance relieving the situation was passed, Commissioner Bingham

said that he would in all cases rely upon the advice of the Corporation Counsel. He declared himself as fairly well satisfied with the conduct of the police on the last Sunday.

"They did pretty well," he went on. "I was afraid of some fool breaks. They made fewer than I expected. Justice O'Gorman's decision as to Sunday amusements made the way absolutely plain. And, as I say, the Sunday closing was especially attended to on this last Sabbath."

In accordance with Justice O'Gorman's decision, the doors of 500 concert halls and theaters were closed; but the back-room of 5,000 saloons and all the billiard and pool parlors, together with bowling alleys, were wide open.

Every one of these did the largest business for any Sunday in their history, and never before were so many intoxicated men seen in the streets.

Dancing academies and roller skating rinks were closed tight, while restaurants and beer gardens operated under restaurant licenses were permitted to run without hindrance and with musical accompaniment.

For the first time in December in fifty years no ball was held on Sunday night in Tammany Hall.

With one exception in Manhattan all the proprietors of the penny arcading nickelodeons followed the lead of the owners of the large theaters, and kept their places closed. The solitary exception was that of the lessees of a little nickel moving picture show called the Comedy Theater, at No. 68 West One Hundred and Twenty-fifth street.

This place seats 300 people, and holds shows every fifteen minutes. It started at 1 o'clock and did a land office business all day, the only omission being between 8 and 9 o'clock, when the doors were closed for a short time while the police conducted a raid and carried to the station house Mrs. Ethel Gordon, of No. 64 West One Hundred and Seventh street, who was acting as cashier; Edward Bault, the ticket taker; F. Brier, the picture machine operator, and George Klein, the Barker.

At the station house these persons were promptly bailed by the owners of the theater, Brill & Fox, and immediately returned to the receipt of customs. Their employers told the police that they were keeping their place open under the instructions of their attorneys, who held that an injunction obtained by them in the Supreme Court of Kings County last week, restraining the police from interfering with their Sunday shows, covered their case.

Notwithstanding the fact that all the so-called sacred concerts and theatrical amusements were closed, the attendance at the churches was not above the normal.

Brooklyn to-day is gradually recovering from the effects of the first "blue" Sunday in its history. It caught the masses of the people off their guard and had them dazed. Along toward evening they were helpless, and utterly hopeless of discovering any place of amusement where they might leave some of their hard-earned shekels, they turned their steps homeward. Brooklyn yesterday was about as lively as Coney Island is on a bleak December day. With the exception of five moving picture shows, which were protected by injunctions, there was nothing in the line of amusement open to the public.

At the Fourth Avenue Methodist Episcopal Church an illustrated lecture was postponed after a conference of officials of the church with Captain Summers, of the Fourth Avenue Station. An illustrated lecture, advertised to take place at the Central Branch of the Y. M. C. A., was also put off.

At Christ Episcopal Church, Canon William Sheafe Chase, the pastor, who was one of the prime movers against Sunday performances in theaters, referred to the decision of Judge O'Gorman and said that representatives of the Federation of Churches would probably appear before the Board of Aldermen at to-morrow's session and favor the appointment of a Sunday Concert Commission.

REV. EDWARD NILES TELLS OF VICTORY.

At the White Church yesterday morning the Rev. Edward Niles, secretary of the Interdenominational Committee for the Suppression of the Sunday Vaudeville, said:

"This organization was formed in response to appeals from the Actors' Alliance and labor unions to help them in fighting for a day of rest. It has been an uphill fight, with that sturdy Christian warrior, Canon Chase, ever at the fore. Of course, the syndicates which control the Sunday open theaters and the other syndicates running the moving picture shows fought tooth and nail. Their chief reliance was upon the law delay. They knew our minutes were mortgaged heavily, that we were poor, that sitting around at court and taking the time-exhausting trips to court to have causes adjourned were terrible punishments. They played the game for all it was worth, and openly boasted that we had been worn out by similar tactics the past year and would be this year. They knew that the plain words 'any enter-

tainment of the stage, meant them. But every Sunday show before the inevitable shutdown meant money. To their surprise we kept pegging away. Some theaters, to their credit, refused to be lawbreakers from the start. Others came to tardy repentance. Twelve in Brooklyn were persistent criminals.

"Pending a final decision, the city officials have only acted when nagged beyond endurance. It has taken a year to get it. To-day we are to have the law enforced."

"We are told that the Sunday theater is an aid to temperance. I notice that the saloon owners are rendering no aid to us, however, in closing their rivals. Although treasurer of the movement and much in need of funds, I have not received a cent from such a source."

* * *

It was discovered November 11 that the Aldermanic Committee, to which the proposed ordinance for relief from the Sunday "blue laws" has been referred, may report its conclusions when it pleases. If it elects to do so it may make the remaining Sundays in December "closed" ones. The question may be left for the new board that comes in on January 1.

The only way the Board of Aldermen can circumvent the committee, should its members indicate a purpose of keeping the matter hanging fire, is to discharge it. This would not be easy, as such action would require a two-thirds vote.

When the committee was appointed by the board it was believed by Alderman Reginald S. Doull that he had moved it should make a report at the regular meeting to be held Tuesday, 17th. An examination of the minutes failed to show any such provision. Doull could not understand how such a mistake had been made. He said he was positive that he had moved the committee report next Tuesday. He said that somebody had "blundered seriously." The minutes of aldermanic meetings are taken stenographically. Doull asserted that he would find a way to make the committee report on Tuesday.

It can be stated authoritatively that Mayor McClellan will sign the Doull amendment to the Sunday "blue laws" or any similar measure which may be adopted by the Board of Aldermen. It is known that he has examined the amendment, which is to be given a public hearing in committee, and approves of it in spirit and in form.

Mayor McClellan said that he did not wish to discuss the matter, as it would finally be submitted to him and he must deal with it in a judicial capacity.

Leslie Willis Sprague, associate leader of Prof. Felix Adler, of the Society for Ethical Culture, and who is at the head of the society in Brooklyn, expressed these views on the "closed" Sunday question:

"The motive of Sunday legislation in this State, as elsewhere, is not worthy. It is mainly expressive of traditional views and attempts to impose ideas of a part of the community upon the rest of the public."

"It is at bottom religious legislation. Therefore it is not in keeping with the true spirit of our government."

"The immediate cause of the temporary enforcement of the present law is also representative of the determination of a few ecclesiastically minded people to dominate our institutions. That attempt is worthy only in so far as it represents a determination to enforce the law. But it is unworthy in so far as it represents Sabbatarian rather than humanitarian purposes."

"It is desirable that there should be Sunday laws, but somehow a legal distinction must be made between educational and uplifting art and degrading amusement; a separation of the wholesome from the vicious."

"Sunday legislation is needed, but not of the kind which shall be dictated by a few. It must be predicated on the desires of the many. I think the outcome of this present condition might easily sweep away all legislation. This would be lamentable."

"No thought has been given to the good of the people. Their morals must be safeguarded and walls of legislation must be reared. But they must be different walls and of far more honest material than they have known."

ALDERMEN WIPE BLUE SUNDAY OFF THE CALENDAR.

ADOPT BY VOTE OF 47 TO 18 THE WORLD'S ORDINANCE LEGALIZING ENJOYMENT OF HARMLESS AMUSEMENTS.

There will not be another "blue" Sunday in New York. The Board of Aldermen adopted by a vote of 47 to 18, *The World's* ordinance, which was drafted by Alderman Reginald S. Doull, to relieve the public from the puritanical code forbidding any amusement or popular form of recreation on Sunday.

The ordinance will go to Mayor McClellan, and it can be said authoritatively that he will sign it. Before it was introduced in the Board of Aldermen two weeks ago the Mayor signified that it represented his views. The Corporation Counsel also approved its legality.

The Aldermanic meeting was a peppery session literally and

figuratively. Soon after it began a man in the crowded gallery sifted about a pound of cayenne pepper among the throng of spectators standing below. Sneezing and coughing and the wip away of tears became the occupation of everybody in the rear of the chamber. The shuffling of feet and general commotion sent some of the fiery particles up to the gallery, and the disturbance which ensued was suppressed only after repeated threats by President McGowan to leave every spectator ejected.

It was following the reading of the report of the Committee on Laws and Legislation to which the Doull amendment was referred and which held a public hearing. The committee recommended a substitute ordinance. The word "wholly" was inserted before the words "sacred and educational concerts," and the phrase "or any other performances of the stage" was inserted. Besides these changes it was provided that upon the complaint of two citizens the Corporation Counsel must sue for a \$500 fine and the revocation of the license of any manager or proprietor of any public place of amusement violating the law. The moment Alderman Frank K. Sturges, chairman of the committee, had read this report, Alderman Morris was on his feet with a minority report, recommending the Doull ordinance as it stood. This question was put and arguments became general. Morris said that the Sturges substitute would be in conflict with the Penal Code.

Alderman Doull said his ordinance permitted what the Penal Code did not prohibit, and he doubted that the Corporation Counsel would approve the substitute. He urged that his ordinance was one whose language could not be misunderstood.

Alderman George Everson, of Brooklyn, read a letter from Canon William Sheafe Chase, who is the leader in the forces desirous of a "closed" Sunday. The communication directed the Aldermen's attention to the defeat of a candidate for Alderman in Everson's neighborhood and then continued:

"Your district is opposed to vaudeville and moving-picture shows. Sunday, if you vote to allow our moving-pictures and vaudeville you will never be sorry, but you will regret it if you don't."

The gallery whooped and clapped its approval of these sentiments. It quieted down only when the chairman threatened to have the order put on the books.

Alderman Meyers led the Republican wing against the ordinance and Alderman Sullivan moved to close the debate. Here Alderman Mulligan was recognized by the Chair, but Henry Clay Peters wanted the floor. He demanded to be heard, but every word was lost in a swirl of applause for McGowan's gavel.

Five minutes later the calling of the roll on the adoption of the Doull ordinance reached Peters. Other Aldermen had explained their votes. He left his seat and said he wanted to explain his vote.

"You cannot speak," said President McGowan. "How does the Alderman vote? State your vote."

Peter's face became distorted by rage.

"I shall take legal steps to get my rights!" he shouted. "This is blackguardism!"

He said a lot more which was lost in the commotion which reigned. Hisses and cat calls and groans filled the chamber. The sergeants-at-arms were ordered to suppress him, but he brushed them aside. He became so excited finally that he could not speak and slouched into his seat, forgetting to record his vote.

These are the essential provisions of the Doull ordinance:

"Provided, however, that nothing herein contained shall be deemed to prohibit at any such place or places on the first day of the week, commonly called Sunday, sacred or educational vocal or instrumental concerts, lectures, addresses, recitations and singing, provided that such above-mentioned entertainments shall be given in such a manner as not to disturb the public peace, or occasion any interruption of the repose and religious liberty of the community."

* * *

The captain of police notified each and every manager of the five-cent and legitimate theaters in Troy, N. Y., that they would not be allowed to open on Sunday evenings.

If we are allowed to ask why cannot respectable place open on Sundays, where the poorer class of respectable working men take their families to spend one or one and one-half hours of enjoyment, and still all the saloons in town do a flourishing business with moving pictures and illustrated songs right under the captain's nose, what's the answer?

C. L. Lash and his son, of the famous Moving Picture Show, Albert Lea, Minn., have leased the theater at Little Falls, Minn., and besides their show here and out at Bemidji, will conduct a like entertainment at the former city.

As the result of two and a half years' labor, George A. Knaak, Oshkosh, Wis., has perfected a moving picture machine, which he has named the "Peerless Kinetograph" and has organized a company, which has just been incorporated under the

laws of Wisconsin to manufacture the machines. The company has been capitalized at \$20,000 and its incorporators are Charles R. Heisinger, Thomas M. Keefe and George A. Knaak, all of Oshkosh. Its plant is located at 38 Cease street, where Mr. Knaak has been conducting his experimental work for about a year. The manufacture of the machines has required the use of a large amount of special machinery, which Mr. Knaak had built after designs of his own, and which is already in operation.

A special moving picture matinee was given recently at the Eureka Theater, Cleveland, O.

The guests were Judge Fiedler, Prosecutor Baer and Captain Shattuck, Patrolmen Kress and Hennie and Attorney Brinsmade. The party went to a tournament of Judge Fiedler's court to see moving picture films held up by the police at the Lyric and American Theaters, and said to be suggestive of crime.

W. R. Hines, manager of the American, and H. H. Burnett, of the Lyric, were arrested November 24 by Kress and Hennie. They pleaded not guilty and the judge decided to see the pictures himself.

The first film shown to the select but appreciative audience was "Butt-in Bill, the Burglar." Two burglars break into a house. Butt-in Bill lays the law. He is himself led up and taken by the police for the robbery, while the real culprits get away with the swag. This was exhibited at the American. The other film, from the Lyric, called a "Race for Millions," depicts a scene of Western life. It was filled with love and gold and the police have been making an effort to suppress pictures suggestive of crime.

"The police know well enough how much injury results from objectionable pictures paraded before the eyes of the young."

The judge will take up the matter again.

Sixty-one moving picture shows in St. Louis, discovered by the building commissioner, gives an idea where the people's money goes, even when they're hard up.

Sixty-one moving picture shows will be required to furnish better protection against fire, if the bill to be presented to the Council of Monfort, Wis., becomes a law. Building Commissioner Smith, after an inspection, says most of the shows have practically no fire protection.

W. B. & J. L. Loughridge have opened up a moving picture show on West Fayette street, Celina, O. Ben and Les are both well known young men and will undoubtedly make a success of their new undertaking. This is now the only moving picture show in town.

Cosmopolitan Cameragraph Co., New York, to give exhibitions; capital, \$5,000. Incorporators: Herman Baym, No. 208 East Twenty-fifth street; Morris Cohn, No. 145 East Fifteenth street; Robert L. Levinson, No. 334 Bleeker street; Isidore Klatzkie, No. 155 East One Hundred and Eighth street, all of New York.

Adams, Mass., Board of Selectmen granted a license to Charles Palamater for a moving picture theater in Park street.

The new electric theater which W. S. Oppenheimer will open shortly on Franklin street, Tampa, Fla., will be one of the best, in point of equipment, that can be found in the South. It will be equipped with a kindrom, manufactured by G. K. Spoor, in Chicago, and this will be the first of its kind to be installed in the South. The workmen have almost completed the interior of the room, and the installation of the picture machine will begin shortly.

The ignition of a film in a moving picture machine, followed by the explosion of a calcium carbide generator, caused a fire in the Theatatorium, 130 Grand avenue, Milwaukee, Wis., which resulted in a loss of about \$80, according to the estimate of John E. Saxe, one of the proprietors. The operator of the moving picture machine, Earl Dennison, was severely burned about the hands and suffered a sprain of his right ankle.

Operator Dennison had just shown a film and had neglected to remove it from the lantern. Light is furnished by acetylene gas. Sparks from the flame dropped on the film, the flames communicated to the generator, and it exploded, the report frightening the audience of 120 people. Men, women and children rushed for the exits.

The theater has been open for the last three years, and was the first of many similar houses to be operated in Milwaukee.

CANADIAN FILM HEADQUARTERS

OUR Film Renting Department is the most complete and up-to-date Film Concern in Canada.

The best of everything, and everything that is best, will be found in our service, and at prices that will attract you.

Drop us a card and get in line with the successful ones in the Moving Picture Business.

We have in stock Power's and Edison Moving Picture Machines and Parts ready for immediate shipment, and all kinds of supplies including Tickets, Ticket Boxes, Ticket Choppers, Carbons, Lobby Paper, Pathe Pass'ion Play Paper, Slide Carriers, Announcement Slides, Bausch & Lomb Condensors, Projecting Lenses, Gas Making Outfits and Supplies, Rheostats and Graphophones; also 200,000 feet of slightly used Films at from 4c to 6c per foot while they last. Send for list.

DOMINION FILM EXCHANGE

32 Queen Street East, Toronto, Canada

START THE NEW YEAR RIGHT

By using Crawford's New Quality

FILMS

When you use our subjects you are paying for service and not for advertised junk. Our service comprises the latest subjects manufactured by every producer of animated pictures in the world. THIS IS A BROAD STATEMENT, ISN'T IT? Well, it is as true as it is broad. Drop us a line today. We will give you an eye-opener in the way of service. We guarantee to never repeat. Isn't that worth your consideration? Machines and accessories of all kinds carried in stock both at Main Office and Branches ready for shipment on a moment's notice. Pathe's Life of Christ rented reasonable.

O. T. CRAWFORD FILM EXCHANGE CO.
Gayety Theatre Building, St. Louis, Mo.



"ARCO" HIGH GRADE IMPORTED GERMAN CARBONS

The new Carbon for Moving Picture Machines

Quality Unexcelled

L. E. FRORUP & CO.

Sole Importers

285 Greenwhich Street, NEW YORK

Clune Film Exchange

727 S. Main St., Los Angeles, Cal.

Everything in the Moving Picture line

Film The Very Latest **Film**
From all Over the World
Best of Service Quick Delivery

Song Slides and all supplies for the lantern

All Makes of Moving Picture Machines



BERNHARD SCHNEIDER'S "MIROR VITAE"

The Machine with 100 Features

Plickerles, Steady, Safe and Handy
FINEST IN THE WORLD.

Manufacturers of specialties
a Machinery, Films and Slides,
Cameras, Perforators, Printers,
Lenses, Film Rental and all Sup-
plies.

WRITE FOR CATALOGUE

109 East 12th Street, - - New York City

SWAAB'S

Films and Machines
are the only reliable, they're guaranteed

SOLE AGENT FOR

POWER'S CAMERAGRAPH

Edison's Kinetoscopes

335-338 Spruce St., Philadelphia, Pa.

FILM RENTERS

Are You Satisfied?
with Your Service?

We are one of the pioneers in the film rental business and our customers stay with us. Increased facilities place us in a position to give equal satisfaction to a few more. Write, stating your wants.

Chicago Film Exchange

120 East Randolph St. Dept. F. CHICAGO, ILL.

Local and Long Distance Telephone Exclusive Selling Agents for
Central 4401 The Vitaseco

Mr. Frank Spreter, owner and manager of "The Bright Spot," a five-cent moving picture theater of Cohoes, N. Y., has had a new front put in his theater, and is doing a big business, even his matinees increasing day by day. He ran the "Passion Play" for a week and by request put it on the next three days of the following week, playing to even better business than before. He is a K. of C. man, single, of course, and that accounts for the number of young ladies that frequent his establishment.

The Wonderland Theater, Troy, N. Y., Mr. A. A. Hall, manager, is doing a good business here. It is the elite moving picture theater of Troy, catering to the best class of people.

He kindly donated his theater last Thursday afternoon to the orphan children of this city, and after they enjoyed the special pictures and songs, he gave them ice cream and cake. How the little ones enjoyed the treat you can well understand.

Mr. S. Milliken, well known in the show business, was initiated in the Troy Lodge, T.-M. A.'s, last Sunday, and from all reports he got his.

He is manager of the Film Rental office here. Troy can at least boast of having a moving picture film exchange in the Imperial Moving Picture Co. It has already gained the name "Troy's busy office," and from reports they say that Bill is a hustler for the trade.

THE MOIR-BURNS FIGHT.

The efficiency of the cinematograph as a means of accurate record has again been very forcibly illustrated this week.

On Monday evening Tommy Burns, the American, beat Gunner Moir at the National Sporting Club, in a fight for the Heavyweight Championship of the World. One of the most eagerly anticipated boxing matches ever held in this country, the Burns-Moir fight attracted a big house at the N. S. C. A vastly greater public, however, than could have been contained in the N. S. C., both here and in America, was keenly interested in the occasion. As far as America is concerned this large body has had to content itself with the accounts which appeared in the newspapers, but in England a vivid picture of the fight throughout has already been issued by the Urban Company and shown at the Alhambra and other halls, and copies will also shortly be at the disposal of American showmen.

The Urban Company has done some of its best work at the N. S. C., but probably none better than this. The 300 feet record they are offering of this event. The difficulties of photographing under such conditions as prevail at the scene of the fight are considerable, but by means of an elaborate and extensive installation of eight electric lamps of 55,000 candle power, the company have secured a record which, in our view, is not only equal to the best work done with natural light, but actually superior to a great deal of the latter, owing to the marked absence of shadows.

Mr. Urban, with his usual foresight, had made all necessary arrangements to ensure a complete and successful series being obtained. Two cameras were kept in operation during the whole of the ten rounds. This duplicating process was adopted as a precaution against possible loss of any part of the fight should circumstances arise which might hinder photographic work.

From the preliminary handshake to the knock-out blow all the incidents of the fight are recorded. An account of the film would be practically a repetition of the details of the fight appearing in the press. It is obvious fairly soon that Burns is getting the better of the exchanges, and apart from a fine and clearly shown rally in the fourth round, Moir was out-boxed, to be finally knocked out in the tenth round of what should have been a twenty-round contest.

For completeness this series of cinematograph pictures constitutes a record, and it is obvious that it is of great value in consequence. Should any question arise in this or any other country as to the exact manner the fight was fought, the action can as often as necessary be reproduced upon the lantern screen, thus affording an indisputable conclusion to any arguments.—*The Kinematograph and Lantern Weekly.*

In discharging William Hines, proprietor of the American moving picture theater in Superior avenue, N. E., and Hoyt Burnett, manager of the Lyric theater, charged in police court Friday with exhibiting pictures inciting to crime, Judge Fiedler threw out of court a case that was full of possibilities.

Prosecutor Geier argued in recommending the discharge that a decision of the court would make it impossible to prosecute under statutes all newspapers printing stories of crime; the stage where melodramatic plots are acted; magazines, museums, every institution where works of art or pictures or stories of criminal acts are shown, not in the interest of science.

For the statute under which the arrests were made includes

the printing, publishing, writing as well as exhibiting pictures or stories of crime. The decision will serve as a guide for the police in future prosecutions.

The pictures shown at the Lyric portrayed events not a whit more harrowing than those shown in "Salomy Jane" at the Opera House a few weeks ago.

The film is entitled "A Race for Millions." The hero, who has staked a gold claim, is shot; the heroine is held captive by the villain, who seeks to steal the hero's rich findings.

But the hero gets free and kills the villain. The hero and heroine are reunited. Everyone is happy save the villain, and he doesn't know the difference by this time.

The pictures at the American showed a country constable trying to capture two burglars. He recovers the goods and is himself arrested by the police mistaking him for the burglars. Everything comes right in the end.—*The Cleveland News.*

Correspondence.

It Pays To Advertise.

DAYTON, Ohio, December 14, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—In one of your July issues of THE MOVING PICTURE WORLD I inserted a one-sixteenth of a page "ad," for which I paid you \$3.25, advertising my Pathe Passion Play film for rent. Immediately after I received inquiries from your subscribers and since the "ad" appeared I received some fifty or sixty letters, and to date this one \$3.25 "ad" has gotten business for me to the amount of \$378.00 for film rental. This amount is directly traceable to the "ad" in your valuable paper.

That your paper is treasured and stored away for reference can be verified by the fact that only yesterday I received another inquiry from a party in Georgia, asking me about my Passion Play film, which he said he saw advertised in a July MOVING PICTURE WORLD.

After the one "ad" appeared I was kept busy answering letters and found it unnecessary to repeat it since.

That your paper is a valuable asset to any one interested in the moving picture industry, whether it be manufacturer, renter or exhibitor, there can be no doubt.

Should you care to make use of any part or all of this letter you have my permission to do so. Thanking you for favors of the past and wishing you all success, I remain,

Yours very truly,

C. J. KILIAN.

Coincidence.

Boston, December 11, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Do you care to state which is the originator of the subject "Laughing Gas" and which the copier—Edison or the Viagraph? I recommended one to a prominent vaudeville case, and they received the other, which contained certain things which they cut out. I did not suppose either house would be guilty of such a practice.

Yours truly,

JOHN H. THURSTON.

[The answer to the above letter is given to us by both the Edison and Viagraph companies is that it is one of those curious coincidences that sometimes happen in life. The films are entirely different in subject and staging—only the name is similar. We trust this explanation will prove satisfactory to the correspondents whose letters are similar to above.—Ed.]

Operators' Union.

Harrisburg, Pa., December 5, 1907.

Editor MOVING PICTURE WORLD:

Should this reach you, approved by the Moving Picture Operators' Union, No. 12370, of Philadelphia, Pa. I would be pleased to see it in print in the near future. It is called forth by the article of Mr. Raymond Harvey in November 23 issue, "Blowed by your article in November 30 issue, entitled: 'The Operators' Association.'" While reading it, I was struck with the total absence of any reference to the Philadelphia union, but on this might not have stirred me up, had I not then received

NEW FILMS A NEW CONCERN AND A NEW SYSTEM

of serving our customers with the latest films at the right price.

We carry everything as made in films, and furnish beautiful colored signs with each subject.

A complete stock of Powers and Edison's machines always on hand.

Send for Our Illustrated Catalogue.

ALFRED WEISS

FILM EXCHANGE

219 SIXTH AVE., bet. 14th & 15th Sts., N. Y.

Telephone, 5191 Chelsea

SELIG FILMS

A dramatic reproduction of the story that never grows old

THE TWO ORPHANS

presented with the most careful attention to detail in scenery, costumes and cast. A triumph of Moving Picture Art and something entirely new. We can furnish lithographs of any required size, also books of the play. Send orders at once. Film ready for delivery December nineteenth.

Length, about 1025 feet Code Word, Orphans

Also ready for immediate delivery. The new comedy film

BURCLAR AND OLD MAIDS

Length, 440 feet Code Word, Amald

The new dramatic subject

THE EVICTION

is an overwhelming success, photographically beyond praise; a new era in American film.

Length, 585 feet

THE SELIG POLYSCOPE CO. (INCORPORATED)

43-45 Peck Court, CHICAGO, ILL.

NEW ESSANAY FILM

A CHRISTMAS ADOPTION

DESCRIPTION.

Humanity demands sentiment, sympathy, heart interest and stirring events to appease its nature. They like to watch happenings that touch these characteristics, and we bore this motto in mind when making our Christmas production "A CHRISTMAS ADOPTION." It would be an injustice to this story picture to try and do it justice in so short a description as this card will allow, nevertheless a good idea can be gathered from the following:

A clever crook secures a job delivering a Xmas tree to a fashionable home. When inside the house he secures a plan of same, and by the aid of a little chap (our hero) whom he has picked up in the streets and kept for the purpose of helping him in his crime, gains admission to the home. Their work is disturbed by the little girl of the house who hears a noise, and thinking it is Santa Claus, gets out of bed and comes down stairs where the robbery is taking place. The burglar is just about to strike her when the little boy interferes; he saves the girl a blow, but gets one for his interference. The burglar now conceives the idea (besides robbing the house) of kidnapping the little girl for ransom. This he does, but he reckons without his host, as the little boy also has formulated his plans; for when the burglar hands him the ransom note, he takes it, but comes back into the room where the little girl is tied; he tears up the note, unties the girl, takes the stolen goods and quietly leaves.

The next scene shows the distracted mother and father telling the police who have now arrived. The officers are about to leave when the little boy walks in with the stolen plunder and the child. Explanations follow by the little girl, and our hero is adopted into the home and made a brother to the girl he saved.

Length about 850 ft. Price 12c per Ft. Code, Turpin

Story

**DRAMATICALLY STRONG
MORALLY EFFECTIVE
PICTORIALLY GOOD**

RELEASE DATE, DECEMBER 20th

Order Early

ESSANAY FILM MFG. CO.

501 Wells Street, Chicago, Ill.

the good news from our secretary, a few lines of which I will quote later in this letter.

I would like to say first that, personally, I would not be in favor of an association, at least as a name. I firmly believe that the quickest, best, surest and most successful way to become organized is by unionism, pure and simple. The results obtained already by the Philadelphia body I offer as proof of the assertion. The very first move towards forming the said union was to get in touch with the organizer and representative of the American Federation of Labor to find out just how matters stood, and I assure our brother workers that it was not over six weeks until we had a charter on the walls of our meeting room. A short time afterwards an examining committee was appointed, and every member put through a mild examination, which was deemed sufficient at that time. After experiencing numerous trials and tribulations, which new organizations usually have to encounter, I am informed that the membership is nearly forty, and the treasury is growing steadily. The union is just finishing up the first year of its birth and conditions have been greatly improved and wages also, without even a hint on our part. Just a proof of conditions before organizing. On top of it all, I learn there has been added lately to the A. F. of L. list of charters one in Boston, Mass., one in Galveston, Tex., and one in Indianapolis, Ind. We have reliable information that the entire forces of the representatives of the American Federation of Labor, covering nearly, if not all, the States in the Union, are scattering seeds sown by the organizing of the Philadelphia operators and the harvest has already begun. Therefore, if it is the wish and will of the operators in general, let us all throw aside the talk of forming an association and let us become union men at once without delay. The word association seems to me would be more appropriate to business men or employers, but hardly think we could get together quicker or surer than by taking advantage of the work that has been accomplished by organized labor farther back than I can remember, and whose doors are open to us, not to get us in and then hold us, but to put us on a firm, solid foundation until the time comes when we can say, "We are ready to have a State or National body as our head."

I hope to be allowed space later on to explain a few things regarding the rights and standing of unionized operators with the sister unions, such as: Theatrical Employees, Calcium Light Workers and Electrical Workers, who, your editorial says, throw out the operators' delegates and who do not want to be unionized. Why? Am I who care? Hoping I may have the privilege of explaining later on to the best of my knowledge, I will close with personal thanks and good wishes from the organization, which will, in course of time, be looked up to as the leader in the movement to elevate the standard and ability of operators, which above will bring about the much desired results.

M. E. BACKENSTOSS.

Harrisburg, Pa.

Representing Moving Picture Operators' Union, No. 12379, Philadelphia, Pa.

Are These Gentlemen, Or — ?

Kingston, Ont., December 9, 1907.

Editors MOVING PICTURE WORLD:

Gentlemen:—Here is a news item I think will interest you:

Saturday night was the annual election of the Queen's College Alma Mater Society. About 9.30 P. M., after results were announced, a body of 400 students came down town on a run and demanded admittance to the Bijou Theater.

The house was then filled with mostly women and children. The proprietor asked them kindly to go away and come back at eleven, when he would turn the house over to them.

His offer was rejected, and the students made a rush, broke the doors down and smashed things up generally all around. The leader got into an argument with the piano player and was so badly damaged that he is now in the hospital.

The house people, aided by several citizens, succeeded in putting out the few who succeeded in getting in.

All at once the wires were cut on the outside, throwing the house into darkness. Half a dozen women fainted and a panic was narrowly averted.

The people then in the house were compelled to leave by the back way.

The students then divided, one-half staying in front of the Bijou and the other half went up to Wonderland, where they forced themselves in too.

After being entertained at Wonderland, they came up to the Princess Theater. There was no trouble here, as the last show for the night was then on, Mr. J. J. Allen, the manager, threw the doors wide open and invited them all in and gave a special show for their benefit.

Mr. Allen was heard to remark later that it was the biggest

house he ever showed moving pictures to, the students being accompanied by 200 kids.

At eleven o'clock the entire crowd of 400 or 500 students were still besieging the Bijou, held back by four policemen, with drawn revolvers.

The Alma Mater Society has sent representatives to the proprietor of the Bijou, offering to settle for all damage. What he will do is not yet known. The police have the names of a half a dozen ringleaders, and the charges, if any will be made, will be rioting and destruction of property.

Respectfully,

J. J. ALLEN,
Mgt., Princess Theater.

Will G. Barker on Moving Pictures

Previous to his return to England, Will G. Barker wrote the editor: "Sorry, old man, to leave you without giving you some matter for the MOVING PICTURE WORLD, but, as an old commercial, you know how I have been rushed. Get the *Show World* and copy my ideas for your readers."

With the above we went to Warren A. Patrick and obtained his consent to the reproduction of the article from the *Show World*.

* * *

The recent convention of the leading moving picture manufacturers, importers and film renters of the United States marks a new era in the progress of the moving picture industry in this country. Conspicuous among the guests of the convention was Will G. Barker, head of the Warwick Trading Company, Ltd., of London, and one of the foremost exponents of cinematography in the world.

Mr. Barker came to Chicago with the Chicago delegation as the guest of George Kleine, of the Kleine Optical Company, and prior to his return to London on Wednesday submitted to an exclusive interview with *The Show World* upon the subject of cinematography which will be of deep interest to all connected with the moving picture industry.

Mr. Barker is an undisputed authority upon the subjects referred to by him, and in the appended interview his remarks upon the trend of the business in this country and its uplight are most timely.

OBJECT OF VISIT TO THIS COUNTRY.

"Mr. Barker, what is the primary object of your visit to the United States?" was asked.

"The object of my visit to the United States of America and Canada," he replied, "was to see for myself the possibilities of the cinematograph trade in the two countries. I landed in New York; from there I went to Buffalo; thence across to Toronto, Montreal, Ottawa and Quebec. I then doubled back to Toronto and went to Winnipeg, and from Winnipeg to Saskatoon and Regina, and thence to Edmonton. Between Saskatoon and Edmonton I touched villages where four years ago there was neither rail nor village, and where to-day there are thousands of people. I went to Vancouver, thence to San Francisco and back to Vancouver by steamer. I then returned to Winnipeg, and from there to Port Arthur, where I went up into the lumber camps, amongst the lumber jacks, and also around Winnipeg, with a view of securing some pictures showing the vastness of American farming."

"I came down to Chicago, and here I find the moving picture theater at its very highest. I am given to understand there are about two hundred such places of entertainment in Chicago, and I do not know of any other city in the world that can boast of so many."

CRITICISES USE OF OLD FILMS.

"Have you any criticism to make of moving pictures in Chicago?"

"A fault which I have to find in Chicago and practically throughout Canada and the United States is that the films seem to be used when their useful life is finished. The projecting machine of to-day has been made as perfect as human ingenuity can make a machine, and it is—I think I may say absolutely—doing no injury whatsoever to films. The injury to the films comes through the continuous winding and rewinding when passing through a machine at the rate of a foot a second, and forming static electricity. This static electricity attracts all the particles of dust which are floating in the air, and if you take a large, powerful reading glass, or magnifying glass, and look at the film as it is passing through a machine, in a strong ray of light, you will see all the particles of dust jumping on to the film. As soon as the film is run through, that attractive power evaporates out of the celluloid, and leaves the dust and dirt free. In pulling the film up tight on the reel that dust scratches, hence the 'rain.'"

A

wise man once made

MERRY

because for a

CHRISTMAS

present he adopted our

PREMIER FILM SERVICE

AND

now he is

A

very contented and

HAPPY

man because he is getting the best

film service possible, all his films

being practically

NEW

and he is now on the high road to prosperity

for next

YEAR

You have tried the rest, now try the "best"

PITTSBURG CALCIUM LIGHT & FILM CO.

Pittsburg, Pa.

Don't forget our Western Branch, Des Moines, Ia.

INSPECTS MOVING PICTURE THEATERS.

"Have you ever made a personal inspection of the various moving picture theaters in the country?"

"Yes, I have. And here I must say that I have never gone into any show in the whole of Canada or the United States and revealed my identity until after the show. I paid my nickel or ten cents at the door and walked in as an ordinary sight-seer. I wanted to see for myself exactly the way in which they are conducted."

"On taking my seat in a certain motion picture theater—a big one, in the heart of Chicago—I found in the next seats to me a woman with her little girl. The picture on the screen was very good comedy, an American production picture—really good comedy. But right in the midst of one of the most comical scenes, which, by the way, was the interior of a room, the little girl passed the following remark to her mama: 'What a pity it was raining all the time, mama!'"

"This expression is more significant than we would think it on the surface, and means a lot. We have a phrase in England 'That there are only two people who tell the truth, viz.: children and drunken men.' And if a high comedy picture should lose all its comedy in the mind of a child, and the child's real attention is drawn to the 'rain' which is running down the screen, there must be something radically wrong in the way in which a picture show is run on the American continent."

"The knock-about comedy naturally is the first thing that a child is pleased with, enjoys, and is carried away with. A child hardly sees petty details, and if in the mind of the child the rain is the most attractive thing in the picture, what about the grown-up person, and the educated man and woman?"

TOO MUCH SUCCESSIVE COMEDY.

"Did you observe any other direction in which you might suggest room for improvement?"

"Well, one point which I noticed was the succession of comedy subjects following comedy. The merest toy in vaudeville management knows that he dare not put three comedians following one another. It is asking of human nature a little too much to sit laughing all the time. A vaudeville manager puts on a comedy, a dumb show turn, then a pathetic creation, then again a comedy, by which means the second comedy man gets a better laugh as a set-off against the pathetic previous number on the bill."

"To further illustrate what I mean, if Uncle Tom's Cabin or East Lynne were shown from start to finish without a comedy for relief, it would indeed be a very dull show. That very comedy relief draws the tears more copiously from the eyes of the audience when you come to the pathetic scene, and so in the inverse, the pathetic sets off the comedy. The more serious the educational and scenic the picture, the more comedy pays. Life is made up of contrasts. If we had all business throughout our life, and no play, Jack would indeed be a dull boy, and, on the other hand, if we went about our business all day long in a hilarious spirit I am afraid business would soon fall down. We must be serious sometimes."

"Don't think for a moment that I am attempting through the medium of *The Show World* to even convey the impression that I am seeking to dictate to the exhibitor in the great American continent; but I would point out to the great exhibitor that to-day, from all I can learn, he has been steadily hedged in with titles and regulations by municipal authorities which save him some what of irksomeness, to use no stronger expression. I would venture to suggest that if he would make his show to savor just a little of the educational as well as the amusing, he would have a magnificent answer to any criticism which was passed upon his show. The public will not stand for some moments paying to go into a show to be educated, if you tell them that they are to be educated. But they will pay to go into a show to be interested and amused, and yet educated without their knowing that they are being educated. Call your show an educational medium, and I am afraid you will play to empty seats. Call your place an amusement, but put on some educational subjects, and you will have success, and the general uplift will be given to the people as well as to the tone of your own show."

HINTS TO EXHIBITORS.

"Do you know of any improvement which might be made by the present exhibitors, without changing their present films, machines and light?"

"I can say, without hesitation, that every exhibitor can improve his show by blacking out all the white on his screen except that which is absolutely required for the showing of his picture. I find this is a rarity. Take five cents' worth of drop black and mix it with a little water and size. Then with a brush go around the screen and black in the whole portion which is not used for the picture, and you will find that the brilliancy and luster of the picture will be very much enhanced."

"Another point which struck me on my visits to these various exhibitions is the lack of care taken by the operator

in keeping the mask of his machine scrupulously clean. Look at the first picture you see and you will find ragged edges top and bottom of the picture. This is nothing more or less than sheer neglect on the part of the operator. At the end of each reel, if he will only put his finger in the mask and rub off any little bits of grit, or dirt, which have accumulated there, the picture will appear set in a good, hard, firm line frame."

"These little details may seem very small to the ordinary exhibitor, but once let him attend to them, or get his operator to attend to them, and he will see that it improves his show all along the line. We must always remember in all the interests of this business, viz.: the manufacturer, the importer, the renter and the exhibitor, that we are all dependent on the good graces of the great public whom we serve for our living, and must do all that we possibly can to make our show as perfect as it can be presented. Once let the public find grave faults with our shows, and we shall all have to go back to the respective pursuits from which we came out of, which may be a little difficult to find room in. Hence, it behooves us to do all that we possibly can, not only to please ourselves, but to please the great public whom we serve."

APPROVES CHICAGO AUDIENCES.

"How does the general conduct of the audiences in Chicago compare with that elsewhere?"

"The conduct within the show, and the demeanor of the audiences compares very favorably with anything that I have seen in any part of the world, and I say in this connection that I have personally visited moving picture exhibitions in Mexico, in several places in America, Austria, New Zealand, Japan, China, India, Italy, Spain, Greece, Germany, France, Switzerland, Norway, Sweden, Denmark, Finland, and naturally, of course, in my own country, the British Isles. In fact, the little strip of celluloid has taken me to almost every portion of the globe."

"What is the difference in the form of entertainment provided the American public with, for instance, London, in the character of the pictures?"

"In England we try to make them an animated newspaper, and show the stay-at-home Englishman the wonders of the world. We are endeavoring to make cinematography take its proper place in the world, namely, to convey truthfully, without any garishness, the true state of things and manners and customs, etc."

KING EDWARD IN MOVING PICTURES.

"As an illustration of what I mean: King Edward visited a place in Westminster called the Horticultural Hall, in connection with the South African war. When he came to the exhibition open he called Peter Pan forward and thereupon knighted him. Accompanied by another operator, I was stationed up in the gallery, and cinematographed the whole of the proceedings. His Majesty then came down off the platform and walked around the exhibition. In the meantime my operator had got into an automobile outside and flown off to the dark rooms. Development was at once proceeded with, and almost simultaneously with a return of the King to Buckingham Palace, we were showing to the public at the Palace Theater that afternoon the whole event on the screen. This was within two hours and twenty minutes of the happening."

"Another instance: One of our battleships, H. M. S. Montagu, went onto the Shutter Rocks, off the west coast of England. We got the information on the ticker in our office, and immediately sent an operator to the scene. The sea was running very high, and he chartered a launch, and was able to get to the scene of the wreck. That same afternoon he returned to London, having traveled a matter of about 600 miles, and in the evening the wreck of the Montagu was being shown on the screen in London."

"The American exhibitor has yet to realize the drawing power of such a picture. It will induce a person to put down his money to see that incident, which is the topic of the moment. Therefore, the topical picture deserves serious thought."

(To Be Continued)

\$\$-THE NEW RHEOSTATIC INDUCTION-\$\$

Save one-third your electrical bill in \$\$\$

Not having the capital to manufacture the above, I give you the benefit of the following offer: Will send you complete plans and specifications and will construct the NEW RHEOSTATIC INDUCTION, upon the receipt of one dollar. Something every M. P. man ought to know and cannot afford to be without.

Address, H. A. Mackie, 254 Main St. Buffalo, N. Y.

Film Review.

This week's issue of the Biograph is "Mr. Gay and Mrs."

"Love one another" is a maxim worthy of constanzenousness—at any rate the blithesome Mr. Gay thought so. To love and be loved was to him Nirvana; but, as Jerrold says, "love is like the measles—all the worse when it comes late in life"—hence the gay Gay's cardinal throbs get him into lots of trouble, as they often make him forgetful of Lady Gay, who, besides being strong-minded, is pretty strong-armed as well.

In the opening of the story we find Mr. Gay at breakfast, served with coffee and rolls from the fair hands of a pretty petite French maid, whose cherry lips like rose leaves seem tacitly inviting and he proceeds to accept the invitation, when Mrs. Gay appears. "The venom clamours of a jealous woman poison more deadly than a mad dog's tooth," and a fury of furies rage as Gay escapes and the maid is discharged. At the office, as his typewriter, is a veritable Andromeda, whose radiant beauty makes him her syzyphantic Perseus, and often while her digits are galloping swiftly over the ivories of the keyboard he cannot resist seizing them, and the trend of

his dictation becomes a mellifluous flood of "silly nothings." It was during one of these effervescent ebullitions that Milady Gay enters the office. Convulsed with rage, she goes for the indecorous couple, throwing Gay into his chair; and driving out the pretty typist, hurling her cloak and hat, with execrations, after her. Poor Gay. Explanations and excuses are futile. The Mrs. will engage the next typewriter, and at once goes in quest of one to her own fancy. Gay takes advantage of her absence to meet the evicted charmer and gather they go to a lobster palace to soothe their ruffled nerves with a cold bottle and a hot bird. But unelusive wife is on their trail, and he has barely time to get under the table when she rushes in. His hiding place is discovered, and sardonically brandishing a huge china plaster, she brings it down upon the shell of his cerebrum with a jolt that loosens his teeth and raises an excrescence the size of an egg. Meanwhile the cause of fit trouble has fled, and Gay is left crestfallen back to the office, where the new typewriter awaits him. Merciful heaven! What a sight—Hecate, the witch, is a nymph of loveliness compared to her. A fact that is to afflict poor Gay like a Chinese idol. In the position, Mrs. Gay, with an air of satisfaction departs. Gay makes an effort to

tolerate her presence, but it is simply impossible, so dispatching his office boy to the costumer's to procure the ugliest mask in his stock, he persuades the new amanuenses with a generous bribe of bank notes to go—go and never return. The modern feminine Eumenides, quite overcome by this magnanimous munificence, accepts the money and is off. The boy arrives with the mask, and a message is sent for the charmer, who returns and dons the mask during wife's calls, which scheme works like a charm.

Mr. Gay next visits his favorite manicure shop, and while the pretty manicurist is polishing his nails, persists in playing the game of "holding hands." His advances are mildly repulsed by the maid, and during this little plesantry Mrs. Gay enters and at once recognizing the voice of her hubby, climbs upon a chair to peer over the top of the screen that separates them. The sight she beholds throws her into a frenzy of passion, wounding her heart with all from her eyes, tangled in the screen and chairs, fighting, tumbling, struggling, screaming ternaught from whom the wrembling Gay and poor manicure girls cover in abject terror.

Upon his return home in the evening, he is just in time to see a gentleman, who the courtly bearing of an Italian nobleman,

The Imperial Moving Picture Co.

WM. S. MILLIKEN, Mgr. H. R. Phone 154

301 River Street, Room 504 - Troy, N. Y.

FILM RENTAL SERVICE

Not the Cheapest—but the Best.

EVERYTHING IN MOVING PICTURES

Power's Cameragraphs and Accessories in Stock

Carbons—all sizes Tickets, any quantity, on hand

WRITE PHONE WIRE

A BARE OPPORTUNITY—Having just secured from a well-known manufacturer their entire surplus stock, we are offering the same for sale at an unprecedented low price. Bear in mind these are not second-hand films, and are all bright, snappy subjects.

New York Film Exchange

WILL C. SMITH, Mgr.

7 EAST 14th STREET - NEW YORK

EVERYTHING IN THE MOVING PICTURE LINE

"I could not do without the Moving Picture World. It is looked for every week by my employees," writes a Subscriber.

YOU NEED IT TOO

Subscription \$2.00 per year.

THE WILLIAM H. SWANSON & CO. HABIT Of Having "What You Want," "When You Want It."

Has won for this, the biggest of all film renting houses its much merited reputation.

WILLIAM H. SWANSON

has purchased the interest of his former partner and the business which has been the most extensive of its kind in the world, has been enlarged in every way.

We will, in order to get personally acquainted, as well as present the opportunity to prospective customers of looking the ground over fully, pay one-half your transportation within a radius of seven hundred miles of our Chicago office, if you make your film contract with us. This applies only where you actually come to see us and we must be advised by letter, or wire, of your coming.

BRANCHES ARE BEING ESTABLISHED

in a number of the largest cities throughout the United States.

OUR SOUTHERN OFFICE:

Wm. H. Swanson Dixie Film Company, at New Orleans, La. Opened September 10th, Jess C. Kelley, Manager.
NEW YORK CITY, Room 1212, 116 Nassau Street.
George F. Parker, Manager.

Look! Our New Proposition

Of renting entire outfit, consisting of choice of either Power or Edison Machine, operator and film changes, will interest all film users as it relieves our customer of all worry and responsibility. Let us do the worrying, we have expert picture men to do that for you. We arrange to express charges, furnish all condensers, carbons, take care of your repairs and require from you no Film Bond.

THIS OUTFIT AND THREE CHANGES OF FILM, \$60.00
FOUR CHANGES, 65 00

Swanson takes the worry off your shoulders and furnishes you with the Box Office winners. A two cent stamp will get you acquainted with him.

WM. H. SWANSON & CO.,
77-79 South Clark Street, Chicago, Ill.

CHICAGO, ILL.

N.B.—I, personally, can truthfully state that WM. H. SWANSON & CO. have a Carload of Moving Picture Machines in stock.—F. C. McCARAHAN, Chicago Manager, *The Billboard*.

TRY VAUDEVILLE with your pictures. They are losing without vaudeville—that is what all the managers say. We are looking vaudeville acts for our customers. We have expert picture men to do that for you. We arrange to express charges, furnish all condensers, carbons, take care of your repairs and require from you no Film Bond.

SOUTHERN VAUDEVILLE AGENCY, Paducah, Ky.

WANTED.—Moving Picture Camera and Printing Outfit. State make, condition and price. D. Shea, 39 E. 84th St., N.Y.

effusively received by Mrs. Gay and invited to her boudoir. Gay's erring soul is torn with jealousy, and seizing a revolver resolves self-destruction, but his courage fails him, and upon sober second thoughts decides to put his apparent rival out of existence. So following on to his wife's apartment he finds, much to his chagrin as well as relief, that the imagined Barbarello is but an Italian barber, who has come to dress his wife's hair. Sheepishly he retires from the house and an attack of acute disposition seizes him. He arrives home in a potent, boozey condition to find Mrs. Gay, thought in bed, is awake to fling at him a most laconic tirade. Nothing can stop her nerve-racking harangue, until a bright idea strikes the bibulous Gay, and he shuts her up in the folding bed, effectually drawing the curtain over her curtain lecture, and at the same time dropping the curtain on a film story, that for bright, telling comedy situations has never up to date been excelled. The performers of the characters were chosen with special care from among the best known artists of the professional stage.

For the Christmas holidays Edison issues a new film, "A Little Girl Who Did Not Believe in Santa Claus." One cold Winter's day in the park, a rich

GAS Oxygen and Hydrogen In Cylinders.

Lime Pencil, Condensers, Etc.
Prompt Service. Reasonable Rates
ALBANY CALCIUM LIGHT CO.
26 William St., Albany, N. Y.

TO DEALERS ONLY

Condensing Lenses, Objectives, &c., &c.

HAEN & CO.

194 Broadway. - New York

STEREOPTICONS,

Moving Picture Machines, Slides,
Rheostats; Big Bargains. I also
manufacture Double Lantern
Slide Carrier for the trade.

WALTER L. ISAGS, 81 Nassau St., N. Y.

PRINTING for

**PATHE NEW
PASSION PLAY**
also for the new Biblical Film

THE PRODIGAL SON

HENNEGAN & CO.

130 E. 8th Street, Cincinnati, O.

FOR SALE!

Pathe Cine Camera, Film Perforator
and Printer. All in perfect order.
Price, \$1,000. Address,

LECTURER,

Care Moving Picture World.

little boy, with his governess, finds a poor little ragged girl crying in the snow. He stops to comfort her, much against the wishes of his governess. The poor little girl is almost freezing. The rich little boy gives her his warm fur overcoat and insists on taking her home with him.

They arrive at the rich little boy's house—the play room. They talk of Santa Claus. The poor little girl does not believe in Santa Claus. "He never brought me anything." The little girl starts for home. The boy gives her a warm coat and some candy.

The night before Christmas.—The rich boy's home.—The stockings are hung.—One little boy sleeps in a bed of down while one little girl sleeps on a couch of straw.

Midnight. The rich boy dreams of the poor little girl. He wakes up. He has an idea. Down-stairs he creeps with lasso and revolver. He is going to capture Santa Claus. Old Santa arrives with his bag of toys. The magic Christmas tree. The little boy holds up Santa and makes him empty his bag. Then off they go together up the chimney and away.

The exterior of the poor little girl's home. Santa and his sleigh of toys arrive with the rich little boy, but poor Santa is too big for the chimney. The little boy ties Santa to the gate post and climbs down the chimney himself and lets Santa Claus in at the door. The poor little girl sleeps on while Santa and the little boy fit the room with toys and then away they go back home again, having done a good night's work.

The poor little girl wakes up. Her joy at finding all the beautiful toys and things. Never again will she doubt that there is a Santa Claus.

Good Old Santa puts the little tired boy back in his bed and away he goes off on his rounds to the homes of other little boys and girl.

The newest production of Lubin is "The Pay-Train Robbery."

Scene 1—Father and Son Leaving for Business: The president and his son go to the office.

Scene 2—Betraying His Father's Confidence: While the father is busy, the son steals to gamble.

Scene 3—Lost Again: With the ill-gotten money he goes to a race track. He bets and loses again.

Scene 4—Planning the Robbery: Fearing exposure and not knowing how to replace the stolen money, he decides to hold up the Pay-Train.

Scene 5—Delivering the Money to the Paymaster: When the money is delivered to the Paymaster the son follows him with companions to whom he entrusted his scheme.

Scene 6—Disguised as Workmen: The four Gentlemen Robbers disguise themselves as workmen. They walk the track until they come to the place which they have selected for the Pay-Train Robbery.

Scene 7—Preparing the Train Robbery: The robbers cut the rails, lay a wooden plank across the rails, and thus bring the train to wreckage.

Scene 8—Wiring the Disaster: The Train-Master is seen wiring the disaster to the station.

Scene 9—Rover Flags the Superintendent's Train: The telegraph line being cut the flagman sends his dog to flag the train. Scene 10—Captured: Luckily nobody has been hurt. The robbers are captured, are brought before the president of the road. The old man is nearly overcome with grief when he finds one of the robbers to be his son.

"Waters of Life" is a production of Gaiety.

The first series of views shows a beautiful young lady seated in front of an imposing edifice waiting for someone, who when she an old man appears and walks advances to her which are spurned, when upon her Knight Errant comes forward and escorts her into the interior of the building. Left alone, the old man means his fate and goes into the woods to seek solace.

There he meets an old beggar woman to whom he gives alms. In her grateful

Let Us Demonstrate

The Superiority of

Our Film Service At Our Expense

Write Today for Our Proposition.

RELIANCE FILM RENTAL CO.

Room 354, 25 DEARBORN ST., CHICAGO.

tion she discloses to him that she possesses the secret of youth. To prove her powers she swings her magic wand, causing a scene to become visible showing two old and bewiskered men standing at the brink of a pond. Stopping, they partake of the water and are immediately transformed into two handsome and sprightly young men. This scene fades away as suddenly as it appeared. The old man is charmed with the vision, whereupon she hands him her wand and disappears in smoke.

The next series of views show the old man finally returning home, an old and imposing medieval castle where he is received with deference and cordiality by his children and servants. He confides to them his determination to seek the waters of life and starts off on his pilgrimage, escorted by his kinsfolk and servants. Winding through the castle the tottering old man and his fond relatives reach the church where he offers prayers, blesses his children and distributes the heirloom. He resumes his weary tramp through beautiful courts, rustic lanes and bridges, at the end of which he bids his last farewell and enters the woods alone. Tired and discouraged, he is surrounded by several dancing girls who assist him to a resting posture and then disappear in smoke. Arising, he finds himself before an insurmountable wall which, touching with his staff, opens up and discloses a brightly clad maidens, each one assisting him and immediately turning into smoke. Reaching the top of the rock one of the damsels attaches a pair of wings to his rod, with the aid of which he flies through the air and lands at the brink of the magic pool of water, from which he sees a horseman on a fiery steed spring up and as suddenly turn into a windmill.

Partaking of the water, he is instantly transformed into a young and sprightly man and immediately sets off for the church where he first met his affinity. There he arrives just as the wedding procession is leaving the church, too late. Again he is disappointed and rambling off aimlessly meets his servants by whom he is not recognized. Then later meeting his children he attempts to embrace them, for which act he is turned away as an intruder. Becoming disgusted at the treatment he receives in his changed form, he resolves to try to be transformed to himself again. Going into the woods he again meets the witch, to whom he makes his wishes known. She with a swing of her magic wand changes him to the decrepit, stooping and bewiskered man of old and herself disappears into smoke.

The last scene shows the old man trudging home. He is greeted by the lookout at his home, who notifies the anxious children of the return of their lost father, whereupon they all turn out to welcome their prodigal and respected father, lovingly embracing him and escort him back to his old domicile, happy and a wiser man.

Another Gaumont is "Father Buys a Hand Roller."

Passing along a busy thoroughfare the old gentleman beholds a hand roller on sale and as he has been in want of such a contrivance it requires little effort on the part of the salesman to close the transaction. But now how is it to be brought to its field of usefulness? The purchaser is in a quandary. Coming down the street are two of nature's less favored sons and these two friend accosts and upon inquiry agree to deliver to his premises the roller. Giving the necessary directions as to the

place of delivery he turns over to them his purchase and departs. The unwieldy appliance causes some considerable annoyance and their strength and patience is soon worn out so that the first opportunity to indulge in liquid refreshment is immediately taken advantage of, but while thus acquiring a new supply of vigor a cyclist is unfortunate enough to collide with the roller and totally demolish his bicycle. This soon draws a crowd and after the excitement subsides we see our new friends trudging along the street with their hand roller in tow. Many somewhat similar experiences are encountered along the route, all of which are ludicrous in the extreme to the observers, but which for the time being cause moments of deepest anxiety to our friends. In due time the destination is reached and the spirits of our friends are high at the thought of the reward that awaits them at the conclusion of their wearisome and difficult task. However, they are doomed to disappointment, as the gateway through which they are obliged to pass with the roller is too narrow and as the weight of the roller prohibits their lifting it over the entrance they see no other way than to force one of the brick pillars. They pull the roller to the entrance, but the force of the impact totally demolishes the pillar and a portion of the fence. Undismayed they tow their burden through the grounds, but before they can realize it they have collided with a pedestal and cast of a sculptor which is destroyed. The sculptor, after a moment of absence, returns and views with dismay the wreck before him, seeks the owner and together they endeavor to pursue the culprits. They are soon joined by an irate horticulturist, whose domain has been trespassed with a vengeance. The final scene is a climax to the trying experiences of our friends, who, trying to pass over the structure fording a mire on the premises, are precipitated with the ill-fated hand roller into the depths of the mire, from which they with difficulty extricate themselves. They now seek their would-be benefactor empty-handed—this individual coming upon them about the same time is without ceremony thrown into the mire and our friends now make their escape. All hands lend aid to rescue the old man and the roller as well. The roller, however, is now again for sale at the home of its recent purchaser.

This week Pathe introduces:

"Madam's Fancies." An indulgent husband takes his wife out because she is in bad humor, and resolves to be very good to her. She suddenly takes a fancy to a beautiful, expensive feather boa, and she takes possession while he pays for it, and when she takes him to a milliner he not only pays, but carries the boxes. As a florist's she adds a potted plant to his burden, and later a globe jar of live little fish. A dog is next, and so she goes on, hanging up her purchases on every available inch of space on her husband's person. When he is almost through he looks like a human van, but his wife fits a lamp shade over his hat, and caps the whole business by seating herself on a donkey to ride home on, while the once happy husband walks behind. The entire cargo travels well, until, on reaching the house, he trips, and the whole load goes down in fragments.

"The Daily Life of a French Sailor." The first view is that of the entire French sea-dog, Joan of Arc. The first idea of the task at hand is given as they taken out of their hammocks, and deposit them in the

RENTERS!

Write us whenever you have
WORNOUT FILMS
which you wish to dispose of.
EASTMAN KODAK CO.,
Rochester, N. Y.

THE NEW SANTA CLAUS SLIDES

Just the thing for
CHRISTMAS WEEK
at all Nickelodeons and
Moving Picture Parlors

A set of ten beautifully colored lantern slides showing Kris-Kringle, his reindeer and his sleigh full of toys. They will delight the children. Order quick to avoid disappointment.

PRICE PER SET, \$5.00

MANUFACTURED BY
WILLIAMS, BROWN & EARLE
916-918 Chestnut St., Philadelphia

JUST THREE THINGS

are necessary for the success of
your business

**GOOD FILMS
PROMPT SERVICE
WISE MANAGEMENT**

If you will take care of the managing end we will vouch for the rest of it working out to your satisfaction.

SIMPLE, ISN'T IT?

Give us trial and let us show you what we can do. The result will surprise you. Write or call on us at any time. We are always at home—always ready to serve you with the best in the market.

**Cleveland Film
Renting Exchange**

510A-510-512-514 Citizens Bldg.

CLEVELAND - OHIO

locker. Very quickly they wash, several gathering around a tub at once, and then the decks are mopped. After their wet clothes are hung on a line, the men go to exercise, running, work on the horizontal bar, foot calisthenics and handbalancing by some. Then they line up for mess, and after receiving their rations settle about in groups. This done with they demonstrate the manner of loading guns of all sizes, the entire process being gone through up to the depositing of the huge shells. The next view is that of a sixteen-oared boat manned by a crew of tars, tearing away from the ship, and then cutting the water on a trip back again. The men are next seen lined up on the forward deck in their regulation togs; several officers pass between the straight lines and inspect the jacksies, after which they march away. The last picture is another view of the big battleship under way.

"On the Grass." A young man and his sweetheart are seated on the grass, apparently on a little outing. They take a handkerchief as a shield and are about to kiss when the kerchief is knocked from between them by the saber of a stout gendarme who had been an unseen witness. He immediately orders the young man to be off and takes charge of the girl. He seems to be rather attracted by her grace and charm, and removing his cumbersome sash, hat and saber, begins to make love to her. The girl objects violently, but afterward decides to humor him. Soon the ill-matched couple are sitting on the grass, spooning. Meanwhile the girl's companion happens along, appropriates the gendarme's divested regalia, and just as his sweetheart is about to be kissed beneath the handkerchief he brings the sword down on it. The gendarme rises, beholds the sash, hat, etc., and promptly flees in alarm, leaving the couple to their embraces.

"An Uncle by Marriage." A boarding-house keeper is dozing in his hammock, when a mischievous young man, a boarder, cuts the rope and upsets him. He promises to even matters, but fails to do so. When he is next seated under a window with a young lady the boarder drops a fishing line and lifts his wig off. Not content, the boarder leads him a merry chase for the wig. Several people join the chase, and when he almost catches the fellow he is repulsed by a stream from a hose. The young man with the wig next jumps into a boat, and the pursuer, in attempting to follow is upset into the water. Again, after this, he falls off a bridge. Bald-headed and disgusted he is fished out; filled with anger, he writes out an offer of \$1,000 reward for the capture, dead or alive, of the mischievous boarder.

The next scene is laid six months later. The young man is marrying. He signs the contract, and all are ready to go to church. A messenger enters, and hands a note from the bride's rich uncle reading that he is on his way, and will be present at the marriage of his dear nephew. Everybody is pleased, and they are now gathered in church, when the door opens and a man

enters with a grip. But while the bride embraces her dear uncle, the groom seeks a means of escape, for the new-comer is none other than his former landlord. In a twinkling the old man recognizes him, and there is a grand melee. But the last picture shows him giving his blessing to the young couple, the groom begging many pardons.

"Manners and Customs of Australia." The first view of this film shows the Hawkesberry River and the steel bridge spanning it. This is followed by a view on the busy Rue a Melbourne, after which several types of uncivilized Australians are shown, one of them being pictured throwing the boomerang. Now is seen a large ostrich farm, a big herd of the fine birds being in view. The manner of plucking the plumes out of the tails is demonstrated, a powerful bird being cornered against a fence for this purpose. He puts up a terrific struggle, and the men are forced to drop a black hood over his head to get the feathers, which are now shown. The next scene is the killing of scores of rabbits, which infest and destroy the Australian crops. Dogs and huge clubs wielded by boys figure here. The last pictures show several typical wild horses, the cowboys trying to mount them, suffering several shakings-up in the attempt.

**Kinetoscopes, Films,
Lanterns, Accessories,
Edison Supplies.**

CHAS. M. STEBBINS
1028 Main St., - Kansas City

FINE FILMS FOR SALE

Private stock in fine condition and many equal to new. These are not worn out Ni-kelodeon films; performances perfect.

E. H. SMITH, 15 Fair View Place, BROOKLYN
Write; do not call

New Films 7 CENTS per FOOT

We have 20,000 feet of absolutely new films, all late subjects, at the above price, owing to a cancellation of an export order.

**Condensers, Lenses, Motion Picture
Machines and Supplies**

at reasonable prices

ACME EXCHANGE
133 3d AVENUE, NEW YORK, N.Y.

WE ARE THE ONLY Exclusive Jobbers

**In Optical Projection Goods
in the United States**

We manufacture and job The Motograph and Optigraph Motion Picture Machines, Model "B" Calcium Gas Outfit, Enterprise Lanterns, interchangeable Chromotrophes for announcements, etc., Arc Lamps, Calcium Jets, Lantern Slides, Lecture Sets, and all other accessories.

We Are Exclusive Agents
for ORONE and OXYLINE Oxygen Gas, Chemicals, Genre Transparency Company's and other song slides.

We Are Chicago Agents
for Song Slides made by the Elite Lantern Slide Company, of New York, and are

**Chicago Distributors For
Motion Picture Films**

We carry in stock all talking machine records and music available for Illustrated Songs.

**OUR SPECIALTY is High Grade
Goods and Prompt Service.** Write your dealer for particulars.

Enterprise Optical Mfg. Co.
154 Lake Street, Chicago

WANTED!

Man who can do good single act for refined audiences, and run M. P. machines. One show daily. Steady work; sure pay. State lowest and "all" first. Sissy or drunkard—no. We pay expenses. Answer quick.

**D. S. M., Box 524
MINNEAPOLIS, MINN.**

Situation Wanted—By an experienced operator, can run any kind of machine, and also do electric wiring. Indiana or Ohio preferred; can give suitable recommendations. HOMER JOHNSON, 1906 First Street, Fort Wayne, Ind.

Position Wanted—As operator, by honest, industrious young man, non-smoker nor drinker, skilled in use of Edison machine; also electrician. Salary \$15.00. Highest references. FRED E. PERKINS, 234 State Street, Bristol, Tenn., care of Fairyland Theatre.



TRUNKS FOR MOVING PICTURE MACHINES
and CASES to carry 1-2-3-4-5 or 6 Reels

**SOLE MAKERS—
LEATHEROID MANUFACTURING COMPANY,
532 Broadway, NEW YORK**

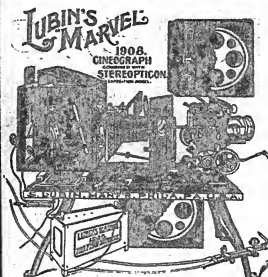


Motion Picture

Machines and Films

Kleine Optical Co.
NEW YORK CHICAGO
662 SIXTH AVE. 52 STATE STREET
MONTREAL, CANADA
La Patria Building

AGENTS WANTED to procure subscriptions for the Moving Picture World. Liberal commission and free specimen copies



Underwriters' Approved Model

The same With Adjustable Bicycle-Steel Legs, \$145.

Henry Clay

Director

JOHN LATTIMER

Fire Marshal

M. S. LUBIN

906 Market St., Philadelphia

Dear Sir:

Having examined different makes of Moving Picture

Machines in regard to their safety in case of fire, I have come to the con-

clusion that your 1908 Cinegraph with Stereopticon combined, equipped

with Fire Magazine, new Automatic Fire Shutter and new Automatic Fire

Shield is absolutely fire proof and comes up to all requirements of the Fire

Marshals Department.

I have suggested to the Fire Underwriters to accept your machine as

the Fireproof Model for general use.

Respectfully yours,

(Signed) JOHN LATTIMER,

Fire Marshal.

DEPARTMENT OF PUBLIC SAFETY

CITY OF PHILADELPHIA

FIRE MARSHAL'S OFFICE

Room 318, City Hall

PHILADELPHIA, December 3d, 1907

NEW FILMS:

THE PARSON OF "HUNGRY GULCH" a Western story 720 ft.
THE PAY-TRAIN ROBBERY, sensational 865 ft.

S. LUBIN Manufacturer of Little Motion Picture Machines, Films & Slides PHILADELPHIA

EDISON FILMS

LATEST FEATURE SUBJECTS

LAUGHING GAS

No. 6336 Code, Veerboot Length, 875 feet Class A
Price, \$85.25 For complete synopsis send for circular No.

THE NIGHT BEFORE CHRISTMAS

No. 6325 Code, Vaterthell Length, 800 feet Class A
Price, \$120.00 For complete synopsis send for circular No.

PARSIFAL

Richard Wagner's Masterpiece

No. 6045 Code, Vequent Length, 1,975 feet
Special Price \$335.75 For complete synopsis send for circular No. 303

COLLEGE CHUMS!

No. 6335 Code, Veenvwert Length, 700 feet Class A
Price, \$105.00 For complete synopsis send for circular No. 339

OTHER FEATURE FILMS:

No. 6225—THREE AMERICAN BEAUTIES, No. 2 (Hand Colored
Complete) Code, Veenhans 50 Feet Price \$24.50
For complete synopsis send for circular No. 337

No. 6334—THE TRAINER'S DAUGHTER Class A Code, Veenv-
werker 800 Feet Price \$120.00
For complete synopsis send for circular No. 338

No. 6333—MIDNIGHT RIDE OF PAUL REVERE Class A Code,
Veenvwater 915 Feet Price \$137.25
For complete synopsis send for circular No. 334

No. 6332—JACK THE KISSER Class A Code, Veenvrook
755 Feet Price \$113.25
For complete synopsis send for circular No. 331

No. 6331—A RACE FOR MILLIONS Class A Code, Veenvgrond
975 Feet Price \$146.25
For complete synopsis send for circular No. 329

No. 6330—THE RIVALS Class A Code, Veenvgraver
700 Feet Price \$117.00
For complete synopsis send for circular No. 327

EDISON KINETOSCOPES

UNDERWRITERS' MODEL - Price, \$175.00

Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity

Includes, among other improvements, a new Automatic Shutter, Improved Lamphouse, Upper and Lower Film Magazines, New Style Electric Stat, New Enclosed Switch, Improved Take-up Device, New Revolving Shutter and Asbestos-covered cord connection.

EDISON EXHIBITION MODEL - \$115.00

SAME WITH FILM MAGAZINE AND IMPROVED TAKE-UP \$135.00

EDISON UNIVERSAL MODEL - 75.00

Any exhibition model can be fitted with the Underwriters' improvements at small cost. Complete catalogue, describing all models and parts, with prices, sent on request.

EDISON MANUFACTURING COMPANY

MAIN OFFICE AND FACTORY:

72 Lakeside Avenue, Orange, N. J.

NEW YORK OFFICE 10 Fifth Avenue

CHICAGO OFFICE 304 Wabash Avenue

OFFICE FOR UNITED KINGDOM:

25 Clerkenwell Road, London, E.C., England

SELLING AGENTS:

The Kinetograph Company, 41 East 21st Street, New York.
George Beck, 350-354 Grove Street, San Francisco, Cal
DEALERS IN ALL PRINCIPAL CITIES

FOR PEACE OR WAR?

Splendid panoramic view of **UNCLE SAM'S** monster fleet of **BATTLESHIPS** starting on its **12,000-MILE CRUISE** to the Pacific Coast, presenting the most

Magnificent Naval Spectacle

in maritime history, showing

"FIGHTING BOB" EVANS' BIG IRONCLADS

nearly forty in number, fully manned with the cream of America's sons under a noble leader.

Life Views of the Fleet at Anchor Uncle Sam's Jackies at Work and at Play

Showing hundreds of well-drilled Marines marching on land preparatory to boarding their ships in the harbor. Scenes on board—drilling—swabbing decks and drenching each other with the hose, resulting in rough-house play. Competitive drill putting up and taking down hammocks—daredevil work in the masts and balyards at dizzy heights—competitive scaling of ladders. The only complete series of this kind ever attempted—clear and snappy photography. Not an uninteresting foot in the entire film.

View of the President's yacht "Mayflower" Fleet on its way saluting President's yacht Fortress Monroe salutes departing warships

LENGTH 950 FEET Send in your orders quick

This is absolutely the most memorable event in America's history, and its perfect reproduction in Moving Pictures is a distinct triumph.

Address

MILES BROS., 259-261 Sixth Ave., New York City

Singing and Talking Moving Pictures

We are now prepared to make immediate deliveries of our

PICTUREPHONE

Complete with especially
wired Phonograph
F. O. E. New York

\$550.00

Order NOW and have one installed by the Holidays

Remember, this marvelous instrument is sold under the guarantee of our firm that it is the greatest possible added attraction to any Moving Picture or Vaudeville Theatre. The moving pictures, acting in harmonious conjunction with a perfect synchronizing apparatus (which can be attached to any standard projecting machine), gives a complete performance of solos, monologues, duets, concerts, operas and dramas, in fact everything that can be produced on the dramatic, operatic vaudeville stage.

BE THE FIRST IN YOUR CITY

To place one of these wonderful instruments and reap the big reward that is sure to follow.

"The sounds of music are reproduced simultaneously and synchronously with the action of your pictures."

In ordering state what make of machine you have, and also how often you will want to order a change of program through the medium of OUR RENTAL LIBRARY OF FILMS AND DISKS.

WRITE TO-DAY TO

790 Turk Street
San Francisco

MILES BROS.

Hub Theatre
Boston

(MILES BUILDING)
259-261-263 SIXTH AVENUE, NEW YORK
1519 MARKET STREET, PHILADELPHIA

THE Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of
All Manufacturers and Operators of Animated Photographs
and Cinematograph Projection, Illustrated Songs, Vocalists,
Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 43.

December 28, 1907

Price, 10 Cents

THE HEADLINER ALWAYS

BIOGRAPH FILMS

A TREAT FOR YOUR PATRONS

MR. GAY AND MRS.

A Quizzical Comedy of a Domestic Tragedy.

LENGTH, 762 FEET

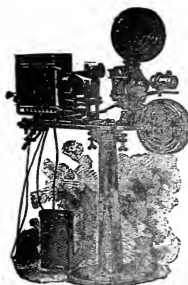
Write for our descriptive circulars; get on our Mail List and keep posted

All pictures are made with our celebrated Biograph Cameras. Our films run on any machine

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

11 East 14th Street, New York

PACIFIC COAST BRANCH, 116 N. Broadway, Los Angeles, Cal.



PREVENTS TIRED EYES AND HEADACHES

The rapidity of our new shutter has been so perfected that 35 to 40 per cent. less exposure which has heretofore caused the tremendous vibration producing so many tired eyes and headaches is found in the Miotograph than in any other machine, making perfect brilliancy of picture and sharpness of outline. Together with the rock-like steadiness of the pedestal the flicker is thus entirely eliminated.

Five-cent Theatre and Vaudeville-House Managers increase their bank account with the Miotograph. Patrons who come once will always come again where they know they see the best pictures, positively rest their eyes instead of tiring them, and where all fire risks are removed.

THE MOTIOGRAPH

1903 Theatre Model, Especially Approved by the Underwriters' Association
OTHER POINTS OF EXCELLENCE IN THE MOTIOGRAPH

Found in no other machines are: A special Film Rewind by which the film can be rewound with the main crank in two minutes without removing either reels or magazine, saving time between pictures and entertainments; perfected Fireproof Magazine; Fire Traps, with four rollers and with spring actuated flanged guides, preventing side movement and making it impossible for fire to pass them; never failing Automatic Fireproof Shutters; Perfect Framing Device; Plugged Sprocket Rollers to prevent film being torn or raised by accidentally running off sprocket wheels; Enclosed Gears and working parts; Perfect Take-up with new form of belt-adjuster; Lid Off, Wide Open Lamp House making it easily accessible; Improved Arc Lamp with all Hand Wheel Adjustments; Slide Carrier Swivel, saving one-third more illustrations for the Motion Pictures.

FILMS AND SLIDES

Headquarters for the finest, largest and most complete stock in the United States. The success of an entertainment depends on never allowing the interest of an audience to flag; patrons who have come once will come again when constant change of programme is made.

CHICAGO PROJECTING CO., E. D. OTIS, Mgr., Supply Dept., 225 Dearborn St., Chicago, Ill.

ENTERTAINMENT SUPPLY CATALOGUE

explaining everything and showing how big money can be made entertaining the public, rent free. Special literature describing the advantages of the Miotograph for professional entertainers and theatre managers.

Society Italian "Cines"

(Film)

Japanese Vaudeville

315 feet

Coloring, \$3.00 Extra

"The Flower Kingdom"

A film which is now the craze in Europe.
Unequaled by anything heretofore attempted.

Last Issue:

The Christmas

382 feet

145 E. TWENTY-THIRD STREET
NEW YORK CITY

SELIG FILMS

THE TWO ORPHANS

A reproduction of the original French drama, "the story that never grows old," presented with elaborate attention to detail, magnificent costumes, beautiful scenery, and a strong dramatic cast. In six acts.

Length, about 1035 feet Code Word, Orphans

Ready to deliver December 23, 1907.

NEXT SUBJECT

The Four Footed Hero

A dramatic subject showing animal intelligence but not an "animal fake." A wonderful subject of strong dramatic interest.

THE SELIG POLYSCOPE CO. (INCORPORATED)

45-45 Peck Court, CHICAGO, ILL.

Clune Film Exchange

727 S. Main St., Los Angeles, Cal.

Everything in the Moving Picture Line

The Very Latest
From all Over the World
Best of Service Quick Delivery

Film

Song Slides and all supplies for the lantern

All Makes of Moving Picture Machines



BERNARD SCHNEIDER'S "MIRROR VITAE"

The Machine with 100 Features

Flickerless, Steady, Safe and Ready
FINEST IN THE WORLD.

Manufacturer of specialties
in Machinery, Films and Slides,
Cameras, Perforators, Printers,
Lenses. Film Rental and all Supplies.

WRITE FOR CATALOGUE

109 East 12th Street, - - New York City



PUBLISHED EVERY SATURDAY.

The World Photographic Publishing Company, New York

ALFRED H. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1., DECEMBER 28 No. 43

SUBSCRIPTION: \$2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

CANADA AND FOREIGN COUNTRIES: \$2.50 per year.

All communications should be addressed to
P. O. BOX 450, NEW YORK CITY.

Net Advertising Rate: \$2 per inch; 17 cents per line

Editorial.

WITH THIS ISSUE
WE COMPLETE

**VOL. I
OF THE
MOVING PICTURE WORLD**

A Retrospect.

Usually at the year's end, business men take their books in hand and look back through the year, for faults and failings, keeping a keen eye on the debit and credit sides of the ledger, and until an even balance is struck many anxious moments arise. If the balance is on the right side of the ledger all is well, and keen satisfaction abounds. On March 9 this year we launched the **MOVING PICTURE WORLD** in the interests of the animated picture and allied trades. We knew there was need for an independent and free weekly such as ours, a journal open to every section of the trade—manufacturers, renters, nickelodeon proprietors and operators alike. A paper free from the influence of any firm or firms in the trade, as far as their owning any stock or lot in it; a paper free to map out its own policy without fear or favor, and with the knowledge that there was no big stick hanging over our heads if we trod on the pet corns of an employer. Facing numerous difficulties and secret enemies, we came forth and found friends from the outset; many in the trade gave us their unqualified approval and support. Others looked on, told us we had to fight against long odds, gave us the best of good wishes, patting us on the back, telling us at the same time to keep up our courage and go in and win if we could, but—well, they did not just see how we were going to succeed. They proved

veritable Job's comforters. We have to-day the satisfaction of proving them mistaken in their prognostications. That we have filled a long felt want has been proved by advertisers and readers alike. To them and our numerous friends we tender our thanks for the support they have given us during the year now closing. Looking through the editorial we wrote in our first issue, we feel we have carried out the pledges made therein, and during the coming year we can promise still better fare, so that our readers will look forward still more eagerly for each issue than they have done during the past year.

Sunday Opening of Nickelodeons.

We were under the impression that with the passing of the Douell measure by the aldermen of New York, that nickelodeons could open on Sunday as did theaters, vaudeville houses, etc. We rubbed our eyes in amazement when we took up our paper on Monday morning to find that some forty proprietors had been summoned for opening and that the police had forbidden others to open. Why this invidious distinction? Why this unjust persecution? Why this one-sided reading into the law of New York? These are questions that puzzle us, and it needs the wisdom of a Solomon to unravel the tangle. If it is right for theaters, dance halls, museums and vaudeville to open to the public, it is right for the nickelodeons to do so. We were glad to see such a gathering of the clans in the large hall of Miles Bros. Tuesday morning to discuss the rights of the nickelodeons. The meeting was full of the right spirit and we feel sure that full justice will be done to all concerned. But it is only by organization that full victory can be secured, and the resuscitation of the **MOVING PICTURE ASSOCIATION** is a step forward to secure this.

"United we stand, divided we fall," is as true to-day as when written thousands of years ago. In unity is strength, and we urge (as we always have done) the complete uniting of every proprietor into a strong phalanx. We feel sure that the meeting will accomplish much, but every one must join; this is no time for petty jealousies or strife. The victories won by Florence J. Sullivan in the past are an augury of what he can do for the association in the future, and there must be no tying of his hands, or thwarting of interests. The proprietors fully realized the position in which they stand, as was shown by the more than eager effort to enroll into membership, resulting in the sum of \$795.00 being handed to the treasurer. More is wanted—much more—and the promises made indicate that it will be forthcoming. There must be no dividing of ranks, which is suicidal, every man must know what he wants and be prepared to support the leaders through thick and thin, then victory is assured.

Chicago Conference.

In reply to several correspondents asking for particulars of this conference, we beg to state there are none. The press were excluded from the meetings, and rather than give a garbled report from hearsay, and in the absence of authentic information from the secretary, we prefer to say nothing. All that was worth reporting appeared last issue.

Hundreds of readers endorse the free and open policy of The Moving Picture World. Subscribe now for 1908, and get more value for \$2. than from any other paper in the trade.

Moving Picture Association.

A preliminary meeting of proprietors was called in the hall in Miles Bros.' building, at which many were present. It was resolved that a committee of three be appointed to arrange data, obtain counsel's opinion, and report at a meeting to be held Thursday. The committee consisted of Messrs. Miles, Driscoll and Seraphine.

Thursday, December 26, at the Murray Hill Lyceum, the meeting was called to order by Mr. Miles, who said: "The purpose of this meeting is to perfect an organization and to secure, first and foremost, Sunday opening in Greater New York; after that we hope to so consolidate all exhibiting interests so that we will work in unity for the protection of the business in general and for the benefit of the business and in such a way that all members of the association will be helped. If we are to secure Sunday opening and work with all moving picture interests it is necessary to secure the greatest financial support from the nickelodeons."

Fifty-five applications were handed in at the meeting. We, Herbert L. Miles, Joseph F. Driscoll and Nicola Seraphine, the committee on organization of the Moving Picture Association, elected at a meeting held on December 24, 1907, report as follows:

First. That the exhibitors of moving pictures in Greater New York be organized in a permanent association, the affairs of which association shall be managed by an executive committee consisting of seven members, which committee shall select from its number a president and secretary and a treasurer, and which committee shall have full charge of the affairs of the association.

Second. That the name of said association shall be Moving Picture Association.

Third. In order to insure the selection of an executive committee which shall be widely representative and fully qualified to manage the affairs of the association, the organization committee recommends to this meeting that the following seven gentlemen be selected as the executive committee for the period ending January 1, 1909: Messrs. Nicola Seraphine, Fox, F. J. Driscoll, Brinkman, D. Donnegan and J. Valenci.

Fourth. That any person engaged in the business of exhibiting moving pictures shall be entitled to full membership in the association upon the payment by him of the initiation fee of twenty-five (\$25.00) dollars for each place of business conducted by him in accordance with the resolution adopted at the meeting held on December 24, 1907.

Fifth. That the executive committee be selected at once and be directed to report immediately to this meeting a plan of action to be adopted by this association as its policy in regard to the question of Sunday opening.

An adjournment of an hour was taken, after which the executive committee reported to the meeting as follows:

First. That after examining the information blanks which have been filled out by those present at the meeting the committee finds fifty-five men are present, representing in all seventy licensed moving picture places.

Second. That all have signed the applications for membership, pursuant to the recommendation of the committee on organization.

Third. Your committee has consulted with the organization committee and had from that committee a very full report on the question of Sunday opening, and further, your committee has consulted with counsel in respect to the status of the moving picture business in Greater New York as affected by the ordinance of the

Board of Aldermen amending the Charter of the City of New York, and the provisions of the Penal Code, together with the opinion of the Corporation Counsel and the various decisions of the courts construing these laws. We are of the opinion that the appellate courts will sustain the contention that the moving picture business can be conducted on Sunday. Your committee therefore recommends that proper tests be made in the criminal courts for the purpose of establishing this right.

Your committee further reports that it is inadvisable to test this question by means of injunctions, because such relief is only of a temporary nature and will last for only one Sunday and there is no appeal from an unfavorable decision.

We find, therefore, that the only practical way is to start the test in the police court and take it to the Supreme Court on habeas corpus proceedings.

We believe that at the present state of affairs in New York City the persons in charge of every moving picture place that opens on Sunday will be arrested, and we therefore advise that a proper test or tests be made as your counsel may direct.

In closing Mr. Miles stated that this association would take the place of the other two associations, from which the two presidents, Messrs Seraphine and Fox, were represented on the executive, and that both were working for the best interests of the movement in perfect unison.

Will G. Barker on Moving Pictures

Continued from page 689.

"In broaching this sphere of moving pictures to several of the biggest concerns in the amusement business of America, I have been met with the reply that all the happenings are in Europe, and very few in America. This is indeed news, and very strange to me. We in Europe always have envied the newspaper man of America for the wonderful and marvelous happenings which you get on this vast continent. I ask any one in the moving picture business to pick up the first newspaper, either morning or evening, which he can lay his hand to, and see whether there is not a fund—I might say almost inexhaustible—of subjects ready and waiting to be depicted in moving picture photography.

"Incidents, such as your President going down the Mississippi River with that wonderful flotilla of steamers, accompanied by a coterie of the most prominent Statesmen and business men giving an added importance to the value of the picture, would indeed have made a very fine and attractive series of pictures, with that educational influence which I am trying to impress upon your public. Furthermore, you have the value of such a picture as an undying record of a great historical happening, and when the Panama Canal has been opened and the great waterway route shall be traversed by the ships of the world, with what pride would posterity look upon that living picture of the really first great step toward the realization of that great American dream which has become an established certainty. Such a picture would no doubt fill a most important niche in the archives of the world's history.

"In passing, I might say that already the French Government is forming a library of film subjects which are to tell the history of the country in moving pictures. I am also given to understand that your own government here is procuring such a set to show the advancement of the navy.

MIGHT PHOTOGRAPH BALL GAMES.

"I find your public is mad, as is our own, on football. (We have no baseball in the Summer time, although we are trying hard to 'lean the game.') Your baseball and your football crowds are a big factor to remember, and you have an enormous clientele to draw upon if you would but show an animated record of the games that take place away from home. Recently you had the post-season games for the championship of the world, and I understand that thousands were turned away, and that many paid as high as \$10 for a seat. Surely, if they would pay such large amounts to see the game, the ones who were turned away would at least pay a nickel or ten cents to see a reproduction of those memorable battles on the diamond that makes baseball history.

"Another thought occurs to me. How many people are there in Chicago who have never been out of Chicago? This applies to all other cities also. The thinking man is fond of reading of the wonders of the world. As an instance, to make the thing as local as possible, how many of the thinking men who are not blessed with the dollars to get there, have visited your wonderful National Park—Yellowstone Park? Wonder upon wonders meet the eye as one goes through that magnificent place. In such subjects I feel there is a vast field for the exhibitor to get a good, steady, thinking, better class man into his show.

"Once the exhibitor shows his interest and his need for such subjects, he will find that the film manufacturers of the world are ready and waiting to supply his wants.

"What can be more interesting to a man living in the heart of such a vast continent as America than to see how salt water fish are caught? The majority can only read about it. It is not given to every man to have the means, to travel to his heart's content, but by means of such pictures of industries you enable him to enjoy all the beauties of travel without the cost, trouble or inconvenience.

"To come right down to something which Chicago has a direct interest in, that is, the wonderful, fearless attempt of Walter Wellman to plant the American flag on the South Pole. There is a man thousands of miles away from civilization, with just a few faithful followers, and with all the difficulties of handling one of the largest airships in the whole world. Last July, a storm blowing at the rate of eighty miles an hour fetched down some of the steel work upon which they had spent two laborious years in setting up. They were difficultly unheard and unthought of. How entertaining to every one throughout the wide world to see the efforts of Walter Wellman and his lieutenant, Major Hersey, struggling against nature's forces to do something which has never before been accomplished. It is only by moving pictures, and moving pictures only, that such scenes can be depicted and brought home to your very door, at the cost of a nickel, or thereabouts.

"A moving picture man to-day accompanies all such expeditions. We have just sent out a moving picture camera to the South Pole. A moving picture camera has just been taken right through that fever infected place, the Belgian Congo. Our operator, as is already known to the world, stood in the trenches at Casablanca, when France was fighting the Moors on behalf of civilization. In that picture we see something which we can only read about in the papers. A French field gun at work, which by an ingenious construction, utilizes the gases formed to counteract the recoil. A still photograph or drawing, or description, could not convey an adequate idea of the workings of this wonderful instrument of warfare.

"Do you think that the present prosperity now prevailing will continue?" asked *The Show World* man.

"I have met one or two pessimistic men in the business who fear that the boom which we are now enjoying to-day in moving pictures will not last. Let me tell such people that in the whole eleven years I have been connected with cinematography I have heard the same tale, that to-morrow will be the last day that moving pictures will draw. But to-morrow never comes. I would tell the great American exhibitor that he is only on the verge of the enormous possibilities of the cinematograph. There are fields lying fallow which have never had a furrow put into them, so far as moving pictures are concerned. They are simply lying there waiting for the plow to come along, and the man who puts the plow in and sows the seed will have a very rich harvest.

"I refer to the working men's club, the Band of Hope, the church, the schools, political world, the big dry goods store enterprises, the railways, the theatres, and various other places which will most readily suggest themselves to a live man in the business so soon as he puts his thoughts in that direction.

"So impressed am I with the possibilities of the business here in the States that I have determined to open a branch of my business in New York. I am putting the interests of my Canadian business in the hands of Mr. George Kleine, of the Kleine Optical Company, whom I consider the Napoleon of the moving picture industry of the American continent.

"Do not think in the views which I put before you—and I want you to make it quite clear to the whole of the trade—that it is in no invidious spirit that I have given you my views. My one and sole idea is for the uplifting of the business. I feel that only by uplifting our business, and it is in the hands of the exhibitor to do it and not in the hands of the manufacturer, that we shall become as sound and as stable an industry as the rock of Gibraltar, and as necessary as the butcher or the baker.

"The American public are our masters in this business, as they are in all businesses which cater to amusement. We must always remember we are in a business which can be done without, and it is only by having our business on the solid founda-

tion of clean, wholesome, interesting and educational amusement that we can get that solidity which we are all seeking."

"Mr. Barker, what, in your opinion, is the general trend of the industry?"

"The general trend of amusements is upward, and the moving picture industry must keep pace with that trend, if not set an example to the whole amusement world. Every individual exhibitor has it in his power to aid in this movement by seeing that he puts on the screen nothing he would have the least qualm about showing to his wife, his children, or his sweetheart, his sister or his mother.

"Dissonance with the wonderful invention, put it into the power of the human race to see with its own eyes all the glories of this wonderful world that we live in, just as he put into our hands the power of recording forever the actual voices of the departed great. So that really the moving picture man has a mission, and we must see that we do not abuse that mission. The moving picture should be as much a necessity of our lives as is the daily newspaper, and even more.

"Natural events, or, as we call them, actualities, are far more graphically described in pictures than in cold print. It is the trend of the educational age to-day to teach rather through the eye than through the ear. A lesson taught through the eye is calculated by teachers to have far more lasting properties than that which is taught through the ear. And so we find that in the art of healing—I refer to that great body of men studying at the university to be physicians and surgeons—these are being largely taught operations, etc., by the aid of the cinematograph.

"One operation, which is brought to my mind very vividly, as I had the honor of turning the handle, was a case of trepanning, one of the most delicate operations which a surgeon can perform to-day. This art is being taught in many medical colleges by the aid of the cinematograph, in deference to the views of anti-vivisectionists, and it is held by some of the most learned professors in the world that such operations can be as correctly and as vividly taught by the aid of moving pictures as they can be by subjecting poor, harmless monkeys and dogs to such an ordeal.

"What was your general impression of Pittsburgh?"

"My impression of Pittsburgh, if you mean the city and not the convention, was that I felt instantly at home on my stepping from one of your palatial Pullmans. I could scarce see my hand or my feet, so much I was glad to use a good fact, to use a good fact, I could cut it with a knife. This very fact made me feel instantly at home, being a Londoner, or, to use a more familiar phrase, or term, a cockney. But evidently you don't mean what were my impressions of Pittsburgh.

"My impression of the convention was that I never saw a body of men get down to the real work of the moment quicker and with fuller understanding of their needs. That convention should mark a wonderful period in the history of moving pictures on your great continent. One thing struck me very forcibly indeed, and that was that the gray beards were conspicuous by their absence. There was all the vivacity, go aheadiveness, smartness and typical Yankee impetuosity amongst the young men who seem to have got hold of the moving picture business in the United States. This is to my mind a very fine omen for the future of the business. Young blood is very tenacious and enthusiastic, and they have this advantage, that they can grow up in the business as it develops. They have not the disadvantage of growing too old before the business is down on a sound bottom. They have youth at the helm, and with youth at the helm the ship of the moving picture industry should sail through fair weather and rough weather seas of all times.

"Youth in America assumes responsibilities that a man of fifty in Europe would not dare. In that phase of American life I fancy I see that which we Englishmen want to know very much indeed. I feel that I have unearthed the secret, or one of the secrets, of America's great success and prosperity, in that she believes in youth, whereas in Europe the son is still a child until the father is dead, which is the old phase of manhood looked upon and treated as a child until he arrives at such an age that all his spirit of initiative has been lost. In other words, the spirit of initiative has not been permitted to burst forth in the flame of action."

"Are you to remain in the States long enough to attend the coming meeting in Chicago?"

"Unfortunately, I have already been too long away from my headquarters in England, and it is with deep regret that I cannot see the consummation of the Pittsburgh meeting. For I feel that the Pittsburgh meeting will be consummated at the adjourned meeting to be held in Chicago. But although separated by leagues of land and sea, please consider that I shall be with all the boys in spirit. By the courtesy of *The Show World* you have allowed me to talk to the great moving picture industry of America, a privilege I very much appreciate. I feel I have

reached everybody, which months, or even years, of travel would never have enabled me to do."

"We have received innumerable inquiries from interested parties as to the future supply of new subjects. What is your opinion on this point?"

"I think the production of subjects is limitless. I have only to point out one or two businesses which depend upon novelty to show you that the moving picture manufacturer should have no difficulty in supplying the demand. I refer to wall-paper manufacturers; the cartoonist—and here I might say that the cartoonist gets the bulk of his inspiration from the matter of the moment. Again, the artist for the colored supplements of metropolitan newspapers, the song writers, and story writers in the magazines. Here are a few instances of that limitless supply which the human brain is capable of evolving. Then, as regards actualities, or natural subjects, or scenic subjects, or whatever you call them here, the earth has only yet been scratched.

"Here is one idea which one would think very stupid of a picture man to risk his money and the life of his operator in securing. On December 26, of this year, one of our operators, D. I. Roseman, sets out from Hammerfest, Northern Norway, on absolutely untroubled ground, with Harry De Windt, the eminent explorer, and William LeQueux, the great novelist. The combination is a happy one. You have the moving picture man to depict for the eye, the lecturer to tell the story by word of mouth, and the novelist to paint the word pictures for posterity.

"They are setting forth across Lapland, and will come out at Archangel, in Russia, given good luck, about the end of May next. FOR THE FIRST THREE MONTHS THEY WALK IN TOTAL, ABSOLUTE DARKNESS. Of course, no possible use could be made of the camera. Then kind Nature begins to give a little sunlight to those northern regions, and the camera is unpacked, the tripod and machine brought forth, and the camera man sets to work on that vast waste of land, known as Lapland.

"The unthinking will say, but why go in the Winter time? Why not, when there is light? My answer to that is, that it is impossible for man or beast to walk in the Summer time across Lapland. The perpetual snow is sloppy, and they would sink. It is only possible in the Winter time, when the snow is frozen hard, to give them a foothold for themselves and their reindeer plying their sleighs.

"St. Nicholas, returning from having administered to the joys of mankind the day after Christmas, will look upon this brave little band, who are giving up their holiday pleasures, and for what? For the amusement of the public and the instruction of the world.

"Without regard to the tremendous cost of such an expedition, think of the hardships which a camera man has to endure. Think of his boundless ambition, his courage. Money is a great incentive in causing these men to undergo such hardships, but the prevailing influence is the glorious reception accorded them on their return, and the craving to see the realization of their dream on the screen.

"But the future supply of moving picture subjects depends largely upon the encouragement which those who exhibit them to the public have. As a business proposition Lapland sounds somewhat absurd. But if you encourage us manufacturers to go on with such exploitation we will go to the furthest ends of the earth to meet your wants. No expedition is too big, too hazardous, or too costly to undertake, if the manufacturer feels that he has the whole of the trade at his back, and will duly support him on the return of the expedition.

"While on this subject of the support which the exhibitor can give the manufacturer, there crosses my mind one great ban in the moving picture industry, and that is duplicating the product of a man's work, brains and money, i. e., making spurious prints from an original. This is a very serious phase of the business. Let me put it to you in cold dollars and cents. A manufacturer starts an expedition off with some thousands of dollars in his pocket. They must have cash because checks are useless, and there is no credit. He spends his money, the expedition returns, and he puts the result of that expedition on the market.

"It is possible for a man devoid of all commercial morality to unscrupulously take one of the prints and make copies therefrom. He floods the market with such duplicated prints, and thereby robs the manufacturer of the profit which HE MUST HAVE TO ENABLE HIM TO MAKE THESE EXPEDITIONS POSSIBLE.

"Apart from the robbery and the injustice to the originator of such expeditions, you have had photography which will not do credit to your show, and hence you are offending the artistic taste of your audiences.

"If every exhibitor would make a careful study and avoid, as he would loathsome disease, any pirated or duplicated copies, regardless of the monetary difference, he will find that he is building up a business for the future, and not one upon the sands of unfair and unscrupulous business competition.

"In this business we all depend upon one another. The public depends upon the exhibitor; the exhibitor depends upon the film exchange man, and the film exchange man depends upon the manufacturer, and it is the duty of all of us to see that we get that which we pay for, or to use an old worn-out phrase, 'Beware of spurious imitations.'

"While the trend of my thoughts is in this direction, might I venture to suggest that there is another grievance which we manufacturers have against some other manufacturers? Perhaps I ought not to mention this, as it is rather a matter of manufacturer to manufacturer than of general interest to the renter and exhibitor, but I cannot allow this opportunity to pass without giving you, or saying to you in the strongest possible terms which are at my disposal, how I abhor, and what a miserable business proceeding it is for one manufacturer to re-stage another manufacturer's ideas.

"Perhaps, after all, it does somewhat affect the renter and exhibitor, in so far as the exchange man has to buy, and the exhibitor has to put before his public very often an absolutely similar subject photographed scene for scene, action for action, in exact replica of that which he had handled a month previously. Here again I appeal to the exhibitor and the exchange men to put their foot on such proceedings. Remember that once you take the impetus of initiative away from the manufacturer by ANY means, whether it be by giving bad shows or duplicating or by re-staging, so sure will the days of the moving picture industry be numbered."

WHEN "MUSIC" IS A NUISANCE.

A peculiar phase of the nickel theater is on trial, literally as well as figuratively, in quiet Philadelphia. The cheap "shows" in addition to other objectionable features, have introduced "outside music" by phonographs and small bands. As Market Street, one of the best business thoroughfares of Philadelphia, is blessed with an abundance of the 5-cent theaters, the result of the energetically applied innovation will easily be imagined. A local contemporary speaks of the music discoursed by the competing instruments and bands as "a horrid din" that reminded the traveled citizen of Cairo and the average man of the midways or pikes or trails of the world's fairs.

Gentle suasion was first resorted to in the hope of inducing the owners of the picture shows to dispense with the musical forms of street advertising. It failed sadly. Police admonition came next, but for some unexplained reason that, too, proved ineffective. Finally the business men of Market Street applied for an injunction to restrain the employment of bands and instruments and the making of "outside music" for the purpose of attracting patronage to the cheap establishments.

This measure raised delicate questions of law and art. Unnecessary noise has, to be sure, been held as a nuisance, but is music unnecessary noise? And if the answer be that a lot depends on the "music" who is to determine when harmony passes into discord? Again, if the employment of barkers is lawful in advertising legitimate business, why is the use of bands or phonographs unlawful?

The court, however, was equal to the difficult task. The injunction was granted, but the noise versus music issue was evaded. The opinion contained some dicta about "constant and incessant playing" becoming intolerable, even maddening, where an occasional performance might be pleasurable, but these were only incidental observations. The order stopping the "outside music" was based on the fact that it has resulted, according to the evidence, in the blocking of the street, the interference with the business of adjoining stores, obstruction of entrances and views of artistically arranged shop windows, and injury to trade at least as entitled to protection as the moving picture entertainment.

This is hard sense rather than art criticism, but it will answer.—Chicago Record-Herald.

A moving picture theater was opened Wednesday in Middle Street, Philadelphia. The management is the White Star Theatre, claim that they have a good entertainment in the moving picture line together with illustrated songs. The theater is open afternoons and evenings.

An interesting lecture on moving pictures and how they are made was delivered by Mr. S. Lubin, at the Franklin Institute, Philadelphia, last week.



Trade Notes

SUNDAY TEST CASE PUT OVER; FORTY ARRESTED.

David Robinson, manager of the Colonial Theater, who was one of forty theatrical men arrested for alleged violations of the new Sunday law, was arraigned in the West Side Court on Monday, 23d inst., but this case, practically a test of the new ordinance, was adjourned until Thursday morning, because of the absence of the Corporation Counsel.

The Robinson case is being watched by all the other theatrical managers of the city, for upon its disposition depends a decision as to the exact character of the shows they may give on Sunday and stay within the provisions of the Doull ordinance.

Robinson was served with a summons by Capt. J. M. Farrell, of the West Sixty-eighth street station, because of a Sunday lecture, with moving pictures, given at the Colonial Theater.

Magistrate Wahlbe was disinclined to hear the case until a representative of the Corporation-Counsel's office was present. He notified the Corporation Counsel to have one of his assistants present Thursday to give the city's view of the meaning of the new law.

Manager Robinson was served with a new summons, and other summonses were issued for John Floyd Humes, the lecturer, who gave a talk on "Panama," at the theater; Edward J. O'Neill, the ticket seller, and Joseph Michaels, the door man at the theater.

After the adjournment of the hearing William Grossman, counsel for Robinson and for most of the other theatrical men of the city, declared that there had been no violation of the new law.

"This lecture on 'Panama,'" said Mr. Grossman, "was certainly an educational feature in the performance, as required by the Doull ordinance. We will fight this case to the end and we feel sure that we are going to win."

Among those arrested at the Manhattan were Bernard Supple, ticket taker; Frank Gray, electrician, and Edward Cullinan and John Glass, ticket sellers, at a moving picture show in No. 1498 Third avenue; Abe Newman and George Gaa, managers at No. 155 East Broadway; Joseph M. Goldstein and Harry Hosin, managers at No. 435 East Broadway.

Samuel Truman, at No. 8 Bowery, had obtained an injunction, but when the police saw the moving pictures they disregarded it and arrested him. An injunction was disregarded also in Brooklyn, when Morris Reisman, manager of a moving picture show at No. 1155 Broadway, was arrested. Other arrests in Brooklyn were:

Thomas E. Finn, John Callahan and Thomas O'Hara, at the Majestic Theater; George Candl and Edward Senbert, at No. 87 Broadway; Charles Spriemer, No. 358 Court street; Abraham Halprin, No. 604 Broadway; John Fitzgerald, at Blaney's Theater.

At all these places moving pictures were being shown. The police also stopped a public ball at No. 91 Grand street and arrested the manager, John Travis. At both the Majestic and Blaney's the police made two visits, afternoon and evening. All the prisoners secured ball.

The regular concerts were given at the Metropolitan and Manhattan Opera houses, and the Symphony concert at Carnegie Hall. Dance halls and skating rinks were not interfered with, although many of the larger ones did not try to open. Scores of moving picture shows were kept closed.

The great trouble of the day was the scarcity of "educational" performers. So few were the acts that could be put on under the new Sunday Amusement law that Oscar Hammerstein, Keith & Proctor and Percy Williams started an exchange plan and hurried the performers from theater to theater in autos.

The transfer of performers among the downtown theaters caused many amusing incidents. When the managers came to look over the acts they had to draw from, they discovered that from twenty-five to fifty per cent. could not be used. Therefore Hammerstein's Victoria, Percy Williams's Colonial and Keith & Proctor's Twenty-third Street theaters combined.

Corinne, who is a "head-liner" at the Victoria, was put on second, and then hurried to the Twenty-third street house. Fields and Ward rushed from the Victoria to the Colonial, and Howard and Howard to the Twenty-third Street. The illness of Marie Lloyd, who was billed at the Twenty-third Street, added to the troubles of that house.

At Keith & Proctor's Fifth avenue house "The Passion Play" in pictures had been advertised, and was given, protected by an injunction. Bob Webb, a former detective sergeant, and now tenor in the Big City Quartette, sang five hymns as the pictures were shown.

Justice Greenbaum to-day renewed Keith & Proctor's injunction restraining Commissioner Bingham from interfering next Sunday with the performance at the Fifth Avenue Theater.

Performers were brought in from nearby cities where there are no Sunday shows. They came to town, worked afternoon and evening for double prices, and returned late at night, with fares paid both ways.

On the East Side injunctions have been secured by the Murray Hill Lyceum, Maenverner Hall, Terrace Garden, the Palm Garden, in Fifty-eighth street, New Plaza Assembly Rooms, Tuxedo Hall and the Yorkville Casino.

Some of the smaller places were open, and when the police tried to buy tickets they were informed that it was an "invitation affair." So it was, but the invitations were delivered by the managers to their friends, who sold them to their friends.

The Imperial Lyceum at Fifty-fifth street and Third avenue was closed twice and the crowd driven into the street. Some of the small dance halls ran with shades down and were not disturbed.

A "sacred" concert was given at the Dewey Theater, in Fourteenth street, at Conrad's German Theater, in Irving place, and at the Murray Hill Theater. At the Yorkville Theater a show was given for most of the audience left before it was closed.

Most of the star performers were able to appear in some kind of an act. At the Colonial May Irwin did her regular "turn," and Robert Hilliard gave a recitation. The Empire City Quartette and the Romany Opera Company also appeared. At the New York Theater Louis Mann, Fred Lewis and George Fields appeared. At the Victoria, besides Corinne and Fields and Ward, the audience heard Billy Gould, Frank Bush and others.

Percy Williams summed it all up, saying: "If the people of this city don't want Sunday shows, then I don't know anything about it. This is the worst show night in the year—the Sunday before Christmas—and yet, with the shows we are allowed to give, we are drawing very good houses."

THE SUNDAY TROUBLE.

New York.

The Harlem Comedy Theater in West 125th street endeavored to brave the policemen, and Captain Walsh, of the East 126th street precinct, and his men made several arrests there. Three arrests had been made there the previous Sunday. Supreme Court Justice Marean in Brooklyn issued an injunction on the application of Solomon Brill and William Fox, of the Greater New York Film Rental Company, proprietors of the place. Captain Walsh received a copy of the injunction, but he asserted it covered only place run by the men in Brooklyn. Their lawyers advised them, however, it also was broad enough to cover their Harlem place. Walsh investigated the license for the Harlem place and found it was in the name of Louis Rosenbluth and that the names of Brill and Fox did not appear. "Make an arrest, then, if they attempt to open," Inspector Thompson said when Captain Walsh reported the situation to him.

Papers in contempt proceedings which had been issued against Captain Walsh by Justice Marean were served on the policeman Saturday. Despite that, when the theater opened Patrolman Hession arrested Edward Harris, 17 years old, of No. 233 Division street, the cashier. That arrest did not serve to close the place, and ten minutes afterward it was in full blast again. Detectives arrested John Beskind, another cashier, Eugene Hundenen, who was taking tickets, and Joseph Fatt, who was working a moving picture machine. Warning was served there would be further arrests if necessary. The owners of the place were defiant, and half an hour afterward Henrietta Kelly, cashier; John Burns, ticket taker, and Otto Getti, moving picture machine operator, were taken to the police station. Two uniformed policemen then were stationed in front of the place. They warned the pleasure-seekers not to enter.

Canon William Sheafe Chase, of Christ P. E. Church, who has been the most persistent fighters against Sunday theatricals, made this statement this morning:

"Alderman Doull's ordinance will give legal opportunity for the vaudeville theatres and the moving picture shows to open on the Sunday before Christmas. The ordinance will not stand

KALEM FILMS

(THE NEW LINE)

THE MERRY



WIDOW

Have you seen the Merry Widow?
No?— Can't get seats?
What would you say if you had it for
your Nickelodeon?
Can't be done? Exclusive rights?
GUESS AGAIN.

The Kalem Company has a 1,000 ft. production, done
by the original Viennese Cast as follows:

Die Lustige Witwe.

(THE MERRY WIDOW)

Operetta in three acts by Victor Leon and Leo Stein.
Music by Franz Lehar.

CAST OF CHARACTERS:

Baron Mirko Zeta, postevedrinscher Gesandter in Paris.	Curt Mantthey
Valencienn, seine Gemahlin	Charlotte D'Avie
Grand Danilo Danilowitsch, Gesandtschafts-Sekretär, Mary Lango	Nelly Merfina
Danila, eine junge Witwe	Flax Kater
Camille de Rodillon	Otto Boedeker
Vicomte Cascade	Willy Schoeller
Raoul de St. Erioch	Theodor Wittels
Kromow, postevedrinscher Consul	Dallous Mergit
Olga, seine Gemahlin,	Karl Schrader
Njegus, Gesandtschafts-Kanzlist bei Zeta	

Accompanying the film will be a complete musical score
synchronized with the pictures.

Remember! this is the first time such a feat has ever been
attempted in moving pictures—the reigning success of the
country, the grand New York production about which
everyone is talking—condensed into a version which can be
put on by any house using a pianist and a singer.

No extra charge for this big attraction.

Every Rental Bureau will have a dozen copies or more.

GET IT FIRST!

KALEM COMPANY, Inc.

131 W. 24th Street (Telephone 459 Madison) NEW YORK CITY
Selling Agent, Kleine Optical Co., 52 State St., Chicago
London Agents: Urban Trading Co., 42 Rupert Street

in law because contrary to section 263, of the Penal Code, it attempts to legalize labor and business on Sunday, which is unnecessary as not a work of charity. If the ordinance passes, New York City will have a good many more blue Sundays, because we shall probably cause an injunction to be served upon the police to restrain them from obeying the law until its constitutionality has been settled, and that usually takes some time. When its unconstitutionality has been declared by the courts, then my plan for a liberal Sunday would be adopted, for it grants all in the way of concerts and lectures and recitations that Mr. Doull's ordinance permits, using almost the same language, but forbids effectively unnecessary business, immorality and compulsory labor, and provides a commission to interpret the law instead of leaving it to the managers of the theaters and the moving picture shows or to the police. If Mr. Damsrosch wants to open his symphony concerts, his only sure way will be to help secure the passage of my proposition, for it permits such concerts and is constitutional.

"About the only objection that is made to the Concert Commission is that it will reduce the attendance at Coney Island. Does not everyone want the immorality at Coney wiped out at least on Sundays? The worst result of Alderman Doull's ordinance would be the opening of the vast number of moving-picture shows on Sunday throughout the city on the ground that indoor entertainments are permitted by his ordinance and that Section 265 of the Penal Code, which forbids public shows, was meant to forbid only outdoor shows. This is, of course, contrary to decisions of Judges Aspinall, Maddox and Kelly, but they would probably be able to persuade some one Supreme Court Judge like Judge Marean to decide with them and thus obtain permission from the police to open and continue business for a while. These iniquitous moving-picture shows are drawing the children from the Sunday Schools and ruining them."

"We are relying upon all patriotic citizens who want decent concerts on Sunday to let their Alderman and the President of the Board of Aldermen know what they think about this matter before next Tuesday afternoon. We want to save the day from business greed and compulsory labor. In this battle, graft is arrayed against godliness. It is the cunning, the legal, cunning and astute politicians in its employ, but the laboring people and the general public is not so easily deceived as in former years."

Mayor McClellan signed the Doull Sunday amusement ordinance, and as it takes effect immediately it and the Penal Code will govern the conditions under which entertainments may be held in the city on Sunday. Mayor McClellan had ten days in which to act on the bill, but he said that he had signed it promptly because public sentiment seemed to favor such an amendment to the existing law and because he could see no good reason for delay. He had not deemed it necessary to hold a public meeting before signing the measure for the reason that all the arguments for and against it had been fully threshed out in the hearing held by the Aldermen and in the debates of the board.

The Mayor signed the ordinance after receiving this opinion from Corporation Counsel Pendleton:

"I am in receipt of your request for an opinion as to whether the ordinance adopted by the Board of Aldermen at its last meeting, commonly called the Sunday ordinance, contravenes the provisions of the Criminal Code of the State. In reply I beg to say that in my opinion it does not. The ordinance in question allows on Sunday 'sacred or educational, vocal or instrumental concerts, lectures, addresses, recitations and singing, provided that such above mentioned entertainments shall be given in such a manner as not to disturb the public peace or amount to a serious interruption of the repose and religious liberty of the community.' These matters properly construed are not, in my opinion, prohibited by the sections of the Penal Code in question."

As soon as the theatrical managers learned that Mayor McClellan had signed the ordinance they started in to arrange their programmes for Sunday night. All said that they would comply with the law in every respect and would not attempt to put on any act that would conflict in the slightest degree with the ordinance.

Moving pictures of the Passion Play at Oberammergau will be given Sunday afternoon and evening at the Fifth Avenue Theater.

BROOKLYN, N. Y.

Despite the fact that an injunction had been obtained preventing the police from interfering with the moving picture places of Brill & Fox at 889 and 893 Broadway, Captain Wormell and his detectives, Behlen and Maxwell, went to the amusement places with warrants yesterday afternoon and placed under arrest five of the employees, including a woman. No resistance

was made to the action of the police, but there is likely to be interesting developments.

When the prisoners were called in the Manhattan avenue court this morning Magistrate Hylan was informed of the injunction that had been obtained. Captain Wormell replied the injunction only affected one place. The complaint against the defendants was based on what policemen saw last Sunday night. Argument in the case will be heard on December 30.

Ever since the injunction was obtained Captain Wormell has tried in various ways to interfere with the Sunday performances, but he was prevented from so doing.

ST. JOHN, N. B.

Two moving picture theaters, the "Cedar," in the North End, and the "Princess," on Princess street, advertised that they would give a performance Sunday. From the hundreds which collected, it is pretty certain that the shows would have been well patronized. The objections of the police, however, caused the doors to remain closed. Both houses were prepared to show Pathe's "Life of Christ," which they have been showing to large houses during the week.

Circulars were sent out previous to yesterday, advertising the performances. Many who had no other opportunity to see these pictures were pleased with the opportunity, while others looked upon it as the entering wedge, which would soon be followed by open theaters without sacred pictures.

Frank Stanton, manager of the Cedar, said that they were prepared to divide the receipts of the performance between the Protestant and Catholic orphan asylums. The pictures could be run at small cost and he had thought it a good opportunity to raise a fund at this season of the year. However, learning of police disapproval, he did not open his theater.

A large crowd collected at the Princess towards opening hour. The police, however, were also on hand and they received the assurance of George Wesley, the manager, that his theater would not be open for business.

Detective Killen has, however, reported both Mr. Stanton and Mr. Wesley for advertising a Sunday performance contrary to the provisions of the new Lord's Day Act. Mr. Stanton is also reported for causing circulars to be thrown on the sidewalks on King, Dock and Charlotte streets, and Wellington Row, contrary to the law.

New Britain.—In police court last week Judge Cooper rendered his decision in the Sunday law case.

Thomas J. Lynch was fined \$25 and costs. He was found guilty on one count, the first, and discharged on the second and third. Appeal was taken by Judge Gaffney, for the defense, and bond was fixed at \$50.

The trial of George Hallaby, charged with running a moving picture show on Sunday night, December 1, was taken up. Attorney William F. Delaney represented the defense.

Hallaby was discharged.

OSWEGO, N. Y.

The blow has fallen and Oswego has joined the great majority of the cities of the State which from now on will become comatose at 12 o'clock, Saturday night, and will not really regain consciousness until Monday morning. The order has gone forth and beginning with a week from Sunday there will be nothing doing in the entertainment line.

HOLD CONFERENCE.

Mayor Smith, Recorder Bentley and Chief of Police Richardson held a little conference as the result of which the Chief warned all moving picture shows to keep their doors locked on the Sabbath. All this Fall the Orpheum and the Richardson have had moving picture shows on Sunday evening and have shown them to big houses. Right here is where they stop, and people that want to see pictures on Sunday will have to dig up the family album and look at the fine historic old heirlooms.

Mayor Smith said this morning in regard to the new rule: "It is a State law and about every city in the State is obeying it. We think that it is time that we got in line. The Chief will warn the proprietors of the various places of this ruling."

A portion of the proceeds taken in at the Orpheum Theater on Sundays during the past Fall and Winter have been turned over to the hospital. These sums have been running between \$25 and \$50 per week and the total so far is in the neighborhood of \$300. Mayor Smith takes the position that he has no authority to permit the performance to be held. Mayors in nearly all of the cities of the State have taken similar action.

The annual dinner of the Nassau Country Club is to take place at Delmonico's, in Manhattan, on Saturday evening, December 27. The dinner will be preceded by the annual meeting of the club, to be called to order at 7 o'clock. The dinner will be

NEW ESSANAY FILM

A CHRISTMAS ADOPTION

DESCRIPTION.

Humanity demands sentiment, sympathy, heart interest and stirring events to appease its nature. They like to watch happenings that touch these characteristics, and we bore this motto in mind when making our Christmas production "A CHRISTMAS ADOPTION." It would be an injustice to this story picture to try and do it justice in so short a description as this card will allow, nevertheless a good idea can be gathered from the following:

A clever crook secures a job delivering a Xmas tree to a fashionable home. When inside the house he secures a plan of same, and by the aid of a little chap (our hero) whom he has picked up in the streets and kept for the purpose of helping him in his crime, gains admission to the home. Their work is disturbed by the little girl of the house who hears a noise, and thinking it is Santa Claus, gets out of bed and comes down stairs where the robbery is taking place. The burglar is just about to strike her when the little boy interferes; he saves the girl a blow, but gets one for his interference. The burglar now conceives the idea (besides robbing the house) to kidnap the little girl for ransom. This he does, but he reckons without his host, as the little boy also has formulated his plans; for when the burglar hands him the ransom note, he takes it, but comes back into the room where the little girl is tied; he tears up the note, unties the girl, takes the stolen goods and quietly leaves.

The next scene shows the distracted mother and father telling the police who have now arrived. The officers are about to leave when the little boy walks in with the stolen plunder, and the child. Explanations follow by the little girl, and our hero is adopted into the home and made a brother to the girl he saved.

Length about 850 ft. Price 12c per Ft. Code, Turpin

Story **DRAMATICALLY STRONG
MORALLY EFFECTIVE
PICTORIALLY GOOD**

RELEASE DATE, DECEMBER 20th

Order Early

ESSANAY FILM MFG. CO.

501 Wells Street, Chicago, Ill.

served at 7:45 and is to be followed by a vaudeville entertainment by professionals.

The special feature of the occasion, however, will be the moving picture exhibition which will follow the vaudeville. The pictures are calculated to greatly interest the members of the club. They are made from negatives which were taken at the club during last Summer. They show club members and visitors on the golf links, the tennis courts and croquet lawns. There is little doubt that the pictures will be well worth seeing, and that the thanks of the members will be given to George Dupont Pratt, who took them, and made the exhibition possible.

Bayonne, N. J.—Glass Bros., and the Bayonne Amusement Company have been granted licenses to operate moving picture machines upon payment of the regular fee of \$50 a year.

London, December 14.—F. Martin Duncan, lecturing before the Royal Photographic Society last night, said that before long it might be possible to secure cinematograph records of the changes undergone by the parasites in the malarial, typhoid and other fevers. Such records would be of the utmost importance from the scientific point of view.

The managements of 150 five-cent theaters in Chicago were notified by Building Commissioner Downey to begin at once to place their theaters in a semi-fireproof condition. Mr. Downey said many of the theaters were in unsatisfactory condition.

"Five-cent theaters located in brick buildings will be required to have fireproof ceilings constructed of steel and asbestos; those in frame buildings will be obliged to have both fireproof ceilings and walls," said Mr. Downey. "The boxes inclosing the machines must also be fireproof."

Mr. Downey said that beginning January 1 he would close all five-cent theaters in which his order had not been obeyed.

A display most offensive both to good taste and to the reverence and respect due to the most sacred traditions of Christianity is given at a moving picture show adjacent to the Imperial restaurant on Broadway. It is called "The Life of Christ" and purports to show in moving pictures the birth, childhood, condemnation, death on the cross, resurrection and ascension of the Savior.

Whatever may be said for or against the Oberammergau passion play, or even "The Last Days of Pompeii," a display in motion pictures of this kind is nothing but a ridiculous stage as to make absurd the sacred situations depicted.

The angels brought into the picture are evidently girls who would be appropriate to an Amazon march in a burlesque, and the centurions and populace are composed of what are known to theater managers as "extra people," the men and women who for fifty cents a night carry a spear, or vacillate between Marc Antony and Brutus in their regalia.

The central figure of this travesty of the greatest tragedy of the world is depicted by a low-browed man who deals in the most approved delinquent gestures, and who can easily be imagined after having been photographed, taking off his make-up and spending his wage on beer and cigarettes.

The most offensive and indecent of the pictures are those showing the crucifixion and the Agony.

The procession to Calvary is writhed in its details. Christ is made to indulge in all manner of commonplace theatrical poses and gestures, while the Roman soldiers and the Hebrews would be discreditable to the stage of the lowest class theater.

All the details are unacceptably shocking and repellent. An extreme almost beyond endurance is reached where Heaven itself is pictured with the tawdry stage women posing as triumphant angels blowing the trumpets of praise.

The only detail of any worth is shown by the sheep guarded by the shepherds. The sheep, in their ignorance of the fool parts they are made to play, show some little dignity and decency.

Even to the irreligious the show must be disagreeable, while to those of reverent inclination it is sacrilegious in the extreme. —Los Angeles Examiner.

Indianapolis, Ind.—An ordinance to give the city building inspector control over the five-cent theater buildings, which Judge Whallon, of the Police Court, has said he does not now have, is under consideration and will be presented at the meeting of the City Council. Building Inspector Thomas A. Winterrowd knows what he desires, and wishes to leave the actual form of the ordinance to the legal department of the city.

The ordinance proposed will provide, primarily, that the building inspector shall have control over the structure of all buildings or rooms used for moving picture exhibits, and that no room may be used for such shows that has not been approved

by the inspector. The outer walls of such a building or room, the ordinance will provide, must be of incombustible material and the floors fireproof, or, if of joist construction, then of fireproof material between the joists.

ON GROUND FLOOR.

All moving picture shows must be given on the ground floor, according to the proposed ordinance, and may not be run in connection with any other business or in a room opening into a room devoted to another business. This provision will prevent the operation of moving picture shows by saloons, a matter that has given the city much trouble. There must be ample exit on a main street, with at least an emergency exit opening into an alley or a court leading directly to a thoroughfare, and all exits must be marked by illuminated signs, with letters at least six inches high.

Precautions for fire safety will be rigidly enforced if Mr. Winterrowd's ordinance is enacted. It will require that all the electrical wiring shall be in conformity to the existing national code of fire underwriters, and that the picture machines shall be set in a fireproof booth. It is proposed further to lessen the danger from explosion or mishap from the picture machines by providing that the machine operators must be licensed by the city, on the payment of a fee, probably \$5 a year, but only after passing an examination to be given by a board consisting of the city building inspector, the electrical inspector and the chairman of the City Council committee on public safety and comfort.

TO MEET NEW CONDITIONS.

The ordinance with which Mr. Winterrowd proposes to handle the five-cent theater problem is only one of several which he will seek to have passed to meet conditions that have arisen or points that have been raised since the passage of city's general building ordinance, nearly four years ago. Another ordinance will provide that all buildings of more than two stories in height shall be provided with fire escapes, as well as exit stairways, and that both stairway exits and fire escape entrances on each floor shall be plainly marked by illuminated red signs.

A third and minor ordinance will require that all hot air, steam or hot water pipes shall be covered with standard fire-resisting covering, either of magnesium carbonate or calcium carbonate, with binders of asbestos fiber, or asbestos fiber and metal sheathing.

A breath of Chicago still lingers with us, and each time we hear the bass drum it reminds us of the little play time we had between 1 and 2 a. m. Sunday morning. The business of the admission of members was over, and a little relaxation of nerves was necessary. Like a troop of schoolboys, led by Wm. Steiner, a party of us rushed to the ballroom; one was seated at the piano and began to strum out some music, Alfred Weiss took hold of the bass drum, cymbals, and kettle drum and kept good time. Steiner caught hold of the Editor, but we were too rusty, so he had to be a wall flower. Then Bachman, Cohen, Kohl, Schwalbe, Calnhuff, Cline and several others trod the light fantastic toe until the head waiter said: "Sunday law rules here, gentlemen, and turned out the lights."

The threatened invasion of Richmond Hill, in Queens Borough, Brooklyn, N. Y., by a moving picture and slot machine establishment has been put down by the landlord of the store in which it was located. The owner of the premises was sublet to the moving picture man without permission. The matter has now resolved itself into a possible lawsuit.

Frank Libschick, a Richmond Hill business man, was to have been the proprietor of the show, which was to have been conducted at 330½ Jamaica avenue. The building is owned by Flushing parties, who are represented by a local real estate dealer.

It appears that the store in question was originally leased for three years to a baker, who later sublet it to C. M. Griffin, a real estate dealer, who in turn subleased it to another real estate man, who turned it over to Libschick. The latter paid a month's rent, and spent, he says, fully \$7,500 in getting the place ready for his show. All this time, it is said, the owner knew nothing of the matter. As soon as he found out, he promptly objected to the operating of the show on the ground that he had given no authority for subletting the store. Apparently the owner is unwilling to lease the place to a moving picture concern.

The matter has been placed in the hands of a lawyer by Mr. Libschick, who is considering a suit to recover the money spent in the fixing up of the place. It is said that he is seeking another location for his show.

Charlottetown, P. E. Island, has another moving picture house which is known as the Nickel. They opened on December 4 with a bumper house, and the house was packed. The hall is a cosy one, being in the upper part of a building known as the

Lyceum Theater, and was formerly used as a dance hall. The building was formerly the only theater. Charlotetown boasted of until the Opera House was built, about twelve years ago. It is now owned by Mr. Michael Duffy, who has made many improvements on it. In fact, now one would not know it was the same building. He has rented it to the Nickel and it is under the management of Mr. Chas. J. Mitchell, who is making things hum. Their pictures are conceded by all to be the best in town. Mr. Howard Murley sings the illustrated songs and Mrs. F. McGuigan furnishes excellent music. Their programme changes three times a week.

Montreal, Que., December 18.—Last Sunday Archbishop Bruchesi issued a pastoral letter calling upon all proprietors of moving picture shows to keep their places closed upon Sundays, and upon all good Catholics to refrain from patronizing these places. The instructions produced no effect whatever. All of these places were open and all did rushing business. It is now likely that a civic by-law will be introduced. That it will be bitterly fought appears likely inasmuch as these places have increased at a wonderful rate within the last few months, and there must to-day be nearly a hundred in operation, principally in the east end of the city. All are apparently making money.

"Closed on account of malicious mischief!" is the sign on the door of the Art Nickelodeon at 540 Haight street, San Francisco, Cal. Monday afternoon mischievous youth of the neighborhood broke into the amusement house through an upper window and completely wrecked the place. Seats were broken, the piano was smashed and the slides and electric appliances were demolished. When the management came to open the place in the evening it was found that \$250 damage had been done. Eighteen of the boys concerned are known and warrants for their arrest were served to yesterday. The proprietors of the nickelodeon are Fred Sutto and Robert Shaw.

As the result of complaint filed at police headquarters, New Orleans, by John Bernadas, proprietor of a moving picture show at 1117 Poydras street, detectives are now looking for a man whose name is given as William S. Williams, it is said, was employed by Bernadas until a few nights ago.

According to the story told by Bernadas, when he went to his place of business he found the front door open and all his mechanical appliances for producing pictures gone. They were with something like \$350.

Williams had charge of the machinery of the place.

Paris.—The lurid moving picture entitled "The Fall of a Horse and Carriage Down the Terrible Cliff Known as Hell-hole" is something the public will not see. A Paris cinematographist conceived the brilliant idea of making such a picture, and bought an old, worn-out horse and a dilapidated carriage for the purpose. These he took to the little island of Groix, or Groais, in the Department of Morbihan, west coast of France, where the terrible cliff is located. But when he ascended the cliff, intending to throw the outfit over the edge, while photographers took pictures of the descent, the islanders took a hand. They had intended to do. The men fled, amid the howls of the brave country-folk.

\$\$-THE NEW RHEOSTATIC INDUCTION-\$\$

Save one-third your electrical bill in \$\$\$

Not having the capital to manufacture the above, I give you the benefit of the following offer: Will send you complete plans and specifications, so that you can construct the NEW RHEOSTATIC INDUCTION upon the receipt of one dollar. Something every M. P. man ought to know and cannot afford to be without.

Address, H. A. Mackie, 254 Main St. Buffalo, N. Y.

TRY VAUDEVILLE

with your pictures. They are losing without vaudeville—that is what all the managers say. Get a single set for \$50 or double set for \$55. This will change on Thursday and give from four to six performances daily. No fee.

SOUTHERN VAUDEVILLE AGENCY, Paducah, Ky.

Correspondence.

Gentlemen—Reading on your interesting paper about the operators' association, I would only be too glad to belong to such a union if they will only make all operators pass an examination and to be over the age of 21. There are places over here where they employ boys about 14 years of age to operate, on account of the cheap labor. I was talking to one the other day, and he said to me: "I have quit the job, but I have fixed the machine so that it will not run right." I thought at the time that any man employing such as he ought to be fixed. He was employed by a manager of one of the Pittsburgh film renting firms. I, for one, think that something should be done to protect the experienced operators. I gave up my position on account of the wages paid in the town, and if something is not done, before long it will be the same all over the country.

Hoping this meets with your approval, I remain,
Yours respectfully,

JAMES PEARSON.

MADISON, Ind., December 19, 1907.

MR. ALFRED H. SAUNDERS,

Editor Moving Picture World, New York City.

Dear Sir—In your 14th inst. issue, note your editorial, "Some Careless Operators." Quote following from same: "His explanation of the fire was that the friction caused by the rapid passage of the film over the take-up sprocket made the spark which set the film afire."

Want to say there is plenty of room for a fact in this statement, which, it seems, many of us have not considered. Do not use tobacco nor liquor myself, and previous to becoming a moving picture operator was employed by Electric Light and Power Company, and have had some experience with wiring buildings. Salary induced me to make a change. Am somewhat acquainted with National Code and know that absolute insulation is required in all cases.

In regard to picture machines, there is, it does seem, one thing the National Fire Underwriters have failed to note, so far as I am informed. It may seem trifling, but it sometimes reaches enormous proportions. With the up-to-date, "fireproof" (?) "hermetically sealed," iron-bound "Leyden jars" the Board would put us fellows into, it has made no provision for the safe disposal of static electricity, caused by the friction of the celluloid film in passing through the machine.

Now, don't get me into your line that I'm making excuses for the tobacco man. In all probability he doesn't know what static is. Knowing the high inflammability of film, any sane man ought to know better than smoke near it. I abhor cigarette fiends and booze-fighters. However, it must be remembered that static electricity, if not properly disposed of, plays havoc sometimes in rather unexpected quarters. Take, for instance, the unexplainable breaking of big belts in some of our factories. Many times the cause is traced to the action of static electricity and its results, i.e., electrification wherever there is moisture. And fire is seen, and smoke issues from such breaks, and they always look burnt.

Now, don't judge me a spellbinder, but with the "improved" metal magazines, where the film is entirely enclosed, should the spindle holding the reel become insulated from the reel and sufficient static electricity had accumulated in the film to cause a spark to jump from the film to the metal case, there is great probability of a terrific explosion would follow, owing to the inability of the accumulating gas to escape. If you don't believe it, just put your nose close to a newly unpacked film from your exchange and note the stifling gas arising. Now put some film in a sealed tomato can and arrange a discharge from a Leyden jar through the end of the film to the film, which is also insulated from the can, and stand back. You may have to experiment a little to gain results, which goes to show that accidents happen from a well-grounded cause. Unaccountable always. True enough, there is no one so responsible for one's condition as one's self if we only knew it. Numerous times, while re-winding film, I have received severe shocks right off the reel. Looked for wires grounded, but there were none but what were enclosed in flex duct. Investigation proved the head of the machine to be absolutely isolated so far as electrical connection was concerned. Must confess that I stumbled onto the cause. One of the I was re-winding film when my lamp (for illuminating booth) burned out. Continued to wind in the dark, when I noticed a little blue flame traveling from the film to the reel. The film had piled up on the wooden center of the reel and had not touched the sides. Touched the reel, which is mounted on insulated reel-hanger (Edison Ex. model), and saw a spark and received a shock. Saw through it all at once. Since then have had a collector convenient to my reels and have experienced no further inconvenience. You may use this as you like, Mr. Editor.

Yours truly,
RAYMOND KAHN.

from Carlo Rossi. This is a subject illustrating an incident in the life of a hunter in the quest for game.

The introductory scene shows us the typical abode of the hunter in the mountain district and the affectionate leave-taking of the hunters as they start out upon their mission. We follow them as they scale the cliffs and ford the mountain torrents, carrying with them guns, ammunition, ropes and other necessary equipment. Reaching a summit they scan the mountain side with the aid of a telescope in the search of game, and sight a mountain goat they are about to dispatch him when the animal moves out of range in the protection of a sheltering border, all unawares of the respite to life the

goats had meted out to it. This necessitates a hurried scampering over more dangerous cliffs and down precipitous declines until they are again afforded a favorable position from which to pluck off their prey. The unerring aim of the hunter is awarded and we can see the goat, peacefully feeding on the mountain side and entirely oblivious to the danger to which it is exposed, fall and roll down from precipice to precipice. The hunters are now seen scurrying along in their anxiety not to lose sight of their prize, regardless of the dangers to which they are exposing themselves. By means of a rope one of the men is let down to the ledge on which the carcass of the goat is found resting. After properly fastening the rope to the feet of the animal he deftly climbs the rope to a place of safety and now the prize is drawn up where it is fast

ened to a long pole and borne upon the shoulders of the men the homeward journey is undertaken. Evening has now set in and in the moonlight they stride along with careful and steady step, proud of the success of their day's labor. Reaching home, the game is conspicuously displayed to the admiring gaze of the mistress, who compliments her spouse very affectionately upon his prowess.

BEN HUR

Pictures adapted from
Gen. Lew Wallace's famous book
FOR RENT OR ON A PERCENTAGE
E. EICHENLAUB
Chillicothe Ohio

WANTED!

Man who can do good single act for refined audiences, and run M. P. machine. One show daily. Steady work; sure pay. State lowest and "all" first. Sissy or drunkard—no. We pay expenses. Answer quick.

D. S. M., Box 824
MINNEAPOLIS, MINN.

Situation Wanted—By an experienced operator; can run any kind of machine, and also do electric wiring. Indiana or Ohio preferred; can give suitable recommendations. HOMER JOHNSON, 1026 Pine Street, Fort Wayne, Ind.

Position Wanted—As operator, by honest, industrious young man, non-smoker nor drinker; skilled in use of Edison machine; also electrician. Salary \$45.00. Highest references. FRED E. PERKMAN, 204 State Street, Bristol, Tenn., care of Fairland Theatre.

Operator—Experienced 4 years; prefers New York State. Can do own repairing and wiring; also machine. Salary not less than \$20. JAMES PEARSON, Box 35, Percy, Pa.

Wanted—By two experienced operators and repairmen, who will be out of employment at the first of the year, a position in the Pittsburgh district. Both are practical electricians and all round mechanics; also have tools for all repair work. Salary \$25.00 to \$35.00 per week. Reference if required. FRED A. TAYLOR and ROY E. CONKLE, 821 7th Street, Beaver Falls, Pa.

A1 FILM

\$5 a Change

AMERICAN
FILM AND AMUSEMENT CO.
97 Main Street,
ROCHESTER, N. Y.

LANTERN SLIDE PLATES!

The Imperial Brand is used by the largest and leading men in the trade. Low Prices.

SEND FOR A FREE SAMPLE NOW

CONDENSERS!

We carry an assortment of all popular sizes (mounted and unmounted) of imported goods.

GET OUR PRICES NOW.

CHEMICALS!

We are agents for all patent developers and largest importers of purest sodas.

GET SAMPLES AND SPECIAL PRICES NOW.

G. GENNERT

24-26 E. 13th Street NEW YORK 53-55 Lake Street CHICAGO



TRUNKS FOR MOVING PICTURE MACHINES
and CASES to carry 1-2-3-4-5 or 6 Reels

SOLE MAKERS
LEATHEROID MANUFACTURING COMPANY,
532 Broadway, NEW YORK



The Imperial Moving Picture Co.

WM. S. MILLIKEN, Mgr. H. R. Phone 184
301 River Street, Room 504 - Troy, N. Y.

FILM RENTAL SERVICE

Not the Cheapest—but the Best.

EVERYTHING IN MOVING PICTURES

Power's Cameragraphs and Accessories in Stock

Carbons—all sizes Tickets, any quantity, on hand

WRITE PHONE WIRE

Latest Films

Good Service

The National Film Co.

FILM RENTERS

100 Griswold Street Detroit, Mich.

Moving Picture Machines, Parts and Supplies

FILM RENTERS

Are You Satisfied?
with Your Service?

We are one of the pioneers in the film rental business and our customers stay with us. Increased facilities place us in a position to give equal satisfaction to a few more. Write, stating your wants.

Chicago Film Exchange
120 East Randolph St. Dept. F. CHICAGO, ILL.
Local and Long Distance Telephone Exclusive Selling Agents for
Central 4401 The Vitascope

SWAAB'S

Films and Machines
are the only reliable, they're guaranteed

SOLE AGENT FOR

POWER'S CAMERAGRAPH

Edison's Kinetoscopes

336-338 Spruce St., Philadelphia, Pa.

BEWARE

of the junk Film Exchanges recently started in this and other cities, who offer you first run films at prices that are ridiculous.

Moving picture theatre proprietors by this time have become intelligent enough on film rental to know it cannot be done.

The "Destroyers" of the moving picture industry know they cannot give you the service they tell you, and prove it by the list they send you, as the newest film on which is six months old.

They do not buy new films, but gather all the cast-off junk of other exchanges, and offer them for \$10.00 per week, six changes. All they expect and get is one week's film rental from you in advance, as they know they can only fool you for the money you advanced them.

Remember: Everything finds its worth, and so does in the film business. Don't be hoodwinked by these "Fakers" any longer, but get your service from some reliable house (as there are plenty of them) whom you know will not deceive you.

The old saying that the best is the cheapest is proven more in this business than in any other kind of.

Remember: If you look for something you will be "stung."

PITTSBURG CALCIUM LIGHT & FILM CO.
Pittsburg, Pa.

Don't forget our Western Branch, Des Moines, Ia.



"ARCO"

HIGH GRADE IMPORTED GERMAN

CARBONS

The new Carbon for Moving Picture Machines

Quality Unexcelled

L. E. FRORUP & CO.

Sole Importers

235 Greenwich Street, NEW YORK

"You want what you want, and when you want it." We can supply it—Swanson Service. If you are not a subscriber for our service write us immediately and allow us to make you our confidential quotations for first-class up-to-date films, unlimited subjects to select from.

WM. H. SWANSON & CO.,

77 & 79 South Clark St., CHICAGO, ILL.

Branch Houses, 83½ Chestnut Street, St. Louis, Mo.
and 620 Commercial Place New Orleans, La.

A RARE OPPORTUNITY—Having just secured from a well-known manufacturer their entire surplus stock, we are offering the same for sale at an unprecedented low price. Bear in mind these are not second-hand films, and are all bright, snappy subjects.

New York Film Exchange

WILL C. SMITH, Mgr.

7 EAST 14th STREET - NEW YORK

EVERYTHING IN THE MOVING PICTURE LINE

We want to furnish your

FILM

service for 1908 and we are going to get it if the best films in America at the right prices will secure it.

Everything identified with the moving picture business carried in stock ready for prompt shipment.

Fathe's Life of Christ, Ben Hur and Parsifal rented reasonable.

O. T. CRAWFORD FILM EXCHANGE CO.
Gayety Theatre Building, St. Louis, Mo.

Motion Picture

Machines

and Films

Kleine Optical Co.

NEW YORK CHICAGO
662 5TH AVE. 62 STATE STREET

MONTREAL, CANADA
La Patria Building

The MOTIOGRAPH No. 1

Model 1908

Motion Picture Machine

The Latest—The Best

Flickerless Pictures—Steady Pictures—Brilliant Pictures

Designed, built and especially adapted for the heavy and exacting work of the

Five Cent Theatre

As well as the requirements of the travelling exhibitor.

The New Cone Shutter runs on to 45% of the man—expensive. Flicker eliminated.

Has New Quick Shift Revolver. The film is re-wound in 8 minutes from the main crank without removal of reels or negations.

The Automatic Safety Five-proof shutter is the only one that is safe and reliable.

Slide Carrier feeding saves one-third of the light, hence so much brighter pictures. All Working Parts Enclosed saves care and wear and gives better results. Machine will last twice as long.

Standard Picture because accurately made.

Has a perfect Take-up that's different from the others.

Arm Lamp with all hand wheel adjustment, built-in picture lamp. Has Lid-Off Wide Open Lamp House. Both side and top full open. Is especially adapted for use with Motor.

Is entirely fire-proof.

Amusement Supply Co. 125 Chemical Bank Bldg., Chicago

It is simple, strong, rigid, artistic and durable, and projects a picture that is absolutely better than other machines.

Is furnished with the Gibraltar Swivelled Adjustable Pedestal Stand. Sold as a full-picture projected where you want.

If you have a room or booth where it out and install the Motiograph. The investment is about 50 cents per day for one year. Equal to twelve new patrons or twelve new patrons retained, figure it either or both ways.

We are also agents for the Model B Cinema Gas Outlet, which is almost indispensable to the Travelling Exhibitor, and a great emergency convenience to the 5 Cent Theatre in the absence of electricity.

The New Interchangeable Chromoscope Amusement is a Five Cent Theatre novelty of great value.

Our New Shaded Lamp Projecting Stereoscopic, with right angle arc lamp for dissolving, song slide and other equipment.

W. S. BELL ALL MAKES OF Motion Picture Machines, and everything required by the optical projection.

Send for our Big Complete Catalog. It's Free.

EDISON KINETOSCOPES

UNDERWRITERS' MODEL - Price, \$175.00

Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity

Includes, among other improvements, a new Automatic Shutter, Improved Lamphouse, Upper and Lower Film Magazines, New Style Resostat, New Enclosed Shutter, Improved Take-up Device, New Revolving Shutter and Arbestos-covered cord connection.

EDISON EXHIBITION MODEL - \$115.00

SAME with FILM MAGAZINE and IMPROVED TAKE-UP \$135.00

EDISON UNIVERSAL MODEL - 75.00

Any exhibition model can be fitted with the Underwriters' Improvements at small cost. Complete catalogue, describing all models and parts, with prices, sent on request.

EDISON MANUFACTURING COMPANY

MAIN OFFICE AND FACTORY:

72 Lakeside Avenue, Orange, N. J.

NEW YORK OFFICE - 10 Fifth Avenue
CHICAGO OFFICE - 304 Wabash Avenue

OFFICE FOR UNITED KINGDOM:
25 Clerkenwell Road, London, E.C., England

SELLING AGENTS:

The Kinetograph Company, 41 East 21st Street, New York.
George Beck, 550-554 Grove Street, San Francisco, Cal
DEALERS IN ALL PRINCIPAL CITIES

EDISON FILMS

LATEST FEATURE SUBJECTS

LAUGHING GAS

No. 6336 Code, Veenboot Length, 575 feet Class A
Price, \$86.25 For complete synopsis send for circular No.

THE NIGHT BEFORE CHRISTMAS

No. 6225 Code, Vaterthell Length, 800 feet Class A
Price, \$120.00 For complete synopsis send for circular No.

PARSIFAL

Richard Wagner's Masterpiece

No. 6045 Code, Vequant Length, 1,975 feet
Special Price \$335.75 For complete synopsis send for circular No. 223

COLLEGE CHUMS!

No. 6335 Code, Veenwerfel Length, 700 feet Class A
Price, \$105.00 For complete synopsis send for circular No. 289

OTHER FEATURE FILMS:

No. 6238—THREE AMERICAN BEAUTIES, 2 C (Hand Colored Complete) Code, Veenbaas 85 Feet Price \$24.50
For complete synopsis send for circular No. 217

No. 6334—THE TRAINER'S DAUGHTER Class A Code, Veenwerker 800 Feet Price \$120.00
For complete synopsis send for circular No. 338

No. 6534—MIDNIGHT RIDE OF PAUL REVERE Class A Code, Veenwater 915 Feet Price \$137.25
For complete synopsis send for circular No. 334

No. 6332—JACK THE KISSER Class A Code, Veenbrook 765 Feet Price \$113.25
For complete synopsis send for circular No. 331

No. 6331—A RACE FOR MILLIONS Class A Code, Veengrand 975 Feet Price \$146.25
For complete synopsis send for circular No. 226

No. 6330—THE RIVALS Class A Code, Veengraver 760 Feet Price \$117.00
For complete synopsis send for circular No. 327

To every moving picture manager, and the amusement world in general, we extend the season's greetings, we wish for each a

HAPPY AND PROSPEROUS NEW YEAR 1908=====1908

FILMS

As in the past our shelves will be filled only with the world's best products.

PROJECTING MACHINES

Every standard make; we sell or rent according to the needs of the customer.

PICTUREPHONE

Singing and talking moving pictures. Be the first in your city to place one of these wonderful instruments and reap the big reward that is sure to follow. Write for full descriptive matter.

RHEOSTATOCIDE

Cuts your electric bills in half; **We guarantee this.** Install one now.

MINIMAX

Most perfect fire extinguisher ever manufactured; retails for \$12.50. We want M. P. men everywhere to act as agents. Write for terms.

TICKETS

100,000 strip tickets for \$10.00; 1,000,000 for \$95.00.

790
Turk St.
San
Francisco

MILES BROS.
(MILES BUILDING)

Hub
Theatre,
Boston

259-261-263 Sixth Ave., New York
1319 MARKET STREET, PHILADELPHIA

Scanned from microfilm from the collection of
Q. David Bowers

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by Q. David Bowers and
Kathryn Fuller-Seeley